

MĪRĀΝBĀĪ

GUJARĀTA
AND
ITS LITERATURE

A SURVEY FROM THE EARLIEST TIMES

BY

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WITH A FOREWORD

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IN GOOD KING CHARLES'S
GOLDEN DAYS

FOREWORD

The only reason for inviting me to write a foreword to a literary work such as Shri Munshi's can be that I am called 'Mahatma'. I can make no literary pretensions. My acquaintance with Gujarati and for that matter any literature, is, for no fault of mine, next to nothing. Having led a life of intense action since early youth I have had no opportunity of reading except in prisons whether in South Africa or in India. Shri Munshi's survey of Gujarati literature has made fascinating reading for me. His miniature pen-portraits of writers give one a fair introduction to their writings.

Shri Munshi's estimate of our literary achievement appears to me to be very faithful. The survey naturally confines itself to the language understood and spoken by the middle class. Commercially-minded and self satisfied, their language has naturally been 'essemiate and sensuous'. Of the language of the people we know next to nothing. We hardly understand their speech. The gulf between them and us the middle class, is so great that we do not know them and they know still less of what we think and speak.

The dignified persistence of Shri Devendra Satyarthi, a writer whom I do not remember to have ever met, has made me peep into his remarkable collection of folk songs of the provinces he has been travelling in. They are the literature of the people. The middle classes of the provinces to which the songs belong are untouched by them, even as we of Gujarat are untouched by the songs of folk, i. e. the language of the masses of Gujarat. Meghani of the Saurashtra school has done folklore research in Kathiawar. His researches show the gulf that exists between the language of the people and ours.

But the folklore belongs to an order of things that is passing away, if it has not already done so. There is an awakening among the masses. They have begun not with

thought but with action, as I suppose they always do. Their language has yet to take definite shape. It is to be found somewhat, but only somewhat, in the newspapers; not in books. Shri Munshi's work therefore may be said to have only commenced with the volume before me. It was necessary. But he has to continue the work so well-begun. He has the requisite passion for his work. If he has health, he will now go direct to the people and find out what they are thinking, and he will give expression to their thoughts. The unquestionable poverty of Gujarati is a token of the poverty of the people. But no language is really poor. We have hardly had time to speak since we have begun to act. Gujarat like the rest of India is brooding. The language is shaping itself. There is enough work awaiting writers like our author.

Munshi has alluded to Parsi-Gujarati. So there is. It is unfortunate that there is Parsi-Gujarati. It is confined to novels and stories of the shilling shocker style. They are meant merely for passing the idle hour. The language is tortured out of shape. And just as there is Parsi-Gujarati there is also Muslim-Gujarati though on a much humbler scale. It is impossible to ignore these two streams. They are not wells of Gujarati undefiled. But no reviewer of Gujarati literature can afford to ignore the existence of works which hundreds, if not thousands of Parsis and Muslims read and by which, may be, even shape part of their conduct.

M. K. GANDHI

PREFACE

This book fulfils a desire, cherished for many years, to place a connected story of Gujarāta and its literature before the English-reading public. The invitation which the Chairman of the Post Graduate Studies in the Calcutta University extended to me about the end of 1929 to deliver a series of lectures on Gujarāti Literature provided the necessary opportunity. The invitation remained unavailed of as I joined the Civil Disobedience movement in April 1930; but gaol life, which immediately supervened, provided the necessary leisure to translate the desire into effort.

A systematic history of the Gujarāti literature cannot yet be written. With the materials at our disposal it is well-nigh impossible to reconstruct the past life of Gujarāta, or to read its inner meaning accurately, and in this work, therefore, I have attempted only to describe, in a connected form, its historical and literary currents. This book was written mainly during the two and half years between 1930-1934 which I spent in gaol. During this period, as I sat writing in my prison cell, Gujarāta passed through a fiery ordeal. When I came out in December 1933 the book was already in the press and I found it impossible to introduce any new impressions, but from what little I could see I remained convinced that my analysis of the currents in modern Gujarāta did not require a revision. The immediate after effects of an ordeal are always deceptive; they may appear to, but do not, alter habits and tendencies which belong to one's nature.

I confess to finding great difficulty in assessing the value of contemporary works. The difficulty has been much greater as no such review was possible without a reference to the work of my wife and myself. The choice before me was either to bring the book up-to date, or to close it with the year 1913 and leave untouched a glorious historical and literary age of Gujarāta. This age claims the best works of Narsinhrao, Khabardar and Nanalal.

It has given birth to promising creative tendencies in modern literature. It also includes amongst its achievements the literary output of Mahātmā Gandhi, and the emergence of Gujarāta on the stage of world politics and literature. What to do with myself, while writing about this period, was the most trying problem of all, and I am indebted to my friend Dr. I. J. S. Taraporevala for coming to my rescue with a chapter, which, perhaps, does me more justice than I deserve.

In the book itself I have restricted myself to a descriptive and critical sketch of the literature of every period on the background of its historical setting, but modern Gujarāti literature or its future possibility cannot be properly understood without realising the great change which is daily coming over the life of the province or appraising the forces which are bringing it about.

The history of Gujarāta records the interplay of two factors: (a) the individuality of the Gujarātis expressed through a consciously directed group life; (b) the influence of the culture which, originating with the early Āryans, has maintained the homogeneity of Indian life and the continuity of its traditions for the last three thousand years. To the first, Gujarāta owes its outlook on life, its social forms, its language and literature, and the urge to remain a single social organism. The second has created forces which stimulate and unify its collective impulses impelling it to find a greater self-fulfilment in the corporate life of India.

These forces, in the ultimate analysis, can be traced to the geographical determinants of Gujara-tā: its natural frontiers and its soil. Protected by the sea on the west, by the sands of Kaccha and Rajputāna on the north, the Aravalli, the plateau of Mālva, the Vindhya-s, the Sātāpudi-s and the Sahya Ghāts on the east and south, its rich alluvial soil has reared a race of men and women, soft and luxury-loving and yet possessing qualities which maritime activi-

Coming Changes

Interplay of Factors

Geographical Determinants

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Bombay, which with its suburbs has over 3,00,000 Gujaratis, is a unique factor in the life of Gujarata. This meeting-ground for currents from all over India will always remain national, carrying Gujarata with it. Again, it links Gujarata with Maharashtra where Saṁskritic and Brahmanical influences abound. In its University, which created the Saṁskritic Revival in literature, the predominance of the classics is yet unchallenged, and from it, influences, enriched by a study of Aryan culture, go out moulding thought and expression. And Gujarata will continue to receive their inspiration from Bombay more steadily and effectively than at any time since the fall of Pāṭṭapa in A. C. 1297.

Gujarata, then, can look forward to a steady development of the forces which underlie its history. But their nature and direction have undergone a change, and their influences will be relatively different.

The racial factor will also become important in the future development of the Gujaratis. Out of a Racial factor crore and odd Gujaratis, about 20% live in town, the rest in villages; 89% of them are Hindus, and about 9% Musalmans. They are distributed unevenly over the province. The average density of population per mile in the Presidency is 160; in Gujarata 200; in the Baroda State 299; in Kathiavāda 150. In Junagadh it is as low as 163, in Surat District 410, and in its Candevi Taluka as high as 865.

The Hindus and even the Musalmans are divided into numerous castes. The Hindu castes are characterized by a tendency to split into narrowing social groups within which one can marry. In 1901 there were no less than 315 castes in Gujarata which did not inter dine or inter marry. Many of these connubial groups, some of them consisting of a few families, are on the verge of extinction. Again, among Gujaratis, males show a tendency to be in excess of females. For instance, the caste of Leva Kunbis, one of the largest and most vigorous of the village stocks, has only 772 females (including widows) to a 1000 males, as against 930 in the Presidency and 950 in India. In some castes a wife is a prohibitive luxury, purchasable only at a price requiring a

toil of ten to fifteen of a man's life. The two tendencies react on each other accelerating the pace of each. Among many castes female infants are got rid of at birth to save the family the almost insoluble difficulty of finding husbands. If allowed to live, they are termed "stones" and treated as such. They are married early, and premature motherhood and savage midwifery complete their physical ruin, if widowhood does not relegate them to a dreary and unproductive life.

Whereas, in old days, the Gujarātis were divided into higher and lower castes, modern conditions divide them into the town stock and the village stock. The fastidiousness and refinement which has been creeping into our town life comes in the way of the town replenishing its vitality from the village by free inter-marriage as before. In towns the connubial groups are growing smaller; infant marriage and premature sex life are yet common; widow re-marriage remains prohibited. The results are that small castes are dying out, women are unhealthy and short-lived, and the stock as a whole has been degenerating. But there is a

Town Stock more cheerful side of the picture. Recently formed sub-castes, in a few cases, tend to fuse; inter-caste marriages take place, though they are by no means common; the age for marriage has risen. Common system of education, unified intellectual life, urge towards social reform and political power have been creating uniform standards of life. Schools and colleges, clubs and professions, political, social and other public work and life in gaols as political prisoners provide powerful crucibles for melting diversity of habits. Restriction on inter-dining is all but gone. The physical welfare of women, at many places, is almost assuming the form of a first charge on the social conscience. Enthusiasm for physical culture has also captivated young men in towns during the last ten years; and in hundreds of akhādās, they seek to re-acquire the racial fitness which their fathers had lost.

The village stock of Gujarāta—for instance, that of the Audicyas, the Khedāwals, the Anāvils, the Rajputs, the Patidars, the Kumbis—is study and virile. Infant marriage prevails in the villages but in name. Premature sex life is

unknown. Except among the higher castes, widow re-marriage is freely allowed. But with every generation a foolish sense of social superiority expresses itself by narrowing the group within which inter-marriage can take place, and social customs decrease the number as well as the vitality of the woman. Here, as elsewhere, pride goeth before destruction. Progress in the villages is comparative-

Village Stock ly slow, particularly as men living in towns show a tendency to sever their relations with the members of their caste living in the villages. However, the ancient process of raising the status of castes has been revitalised. Some members of a caste receive education, or, by change of occupation, acquire better economic advantages, or are taken by some preacher of *Ārya Samāja* into its progressive fold and a whole caste adopts more refined habits and purer religious forms, claiming a higher status. In living memory instances are available where potters have by this process been accepted as masons, ironsmiths and sweepers as *Kshatriyas*, bards as *Brāhmaṇas*. And at each remove, the caste attains a higher grade of social well-being. Of late, the influence of *Mahātmā Gandhi* is also being felt, indirectly but none the less vigorously. A party of young ardent *Gandhi-ites* has come into existence in many backward castes. It strives to ameliorate the social and economic conditions of their fellow castemen. They introduce the charkha, fight the curse of drink, and resist social evils. Their work is made easier than that of the social reformers of an earlier generation; for, in the villages of *Gujarāta*, the name of the *Mahātmā* opens all hearts and disarms all opposition.

The same problems, more or less, affect the *Mussalmans* in the villages, whose ways of life are not far removed from their Hindu neighbours. But the recent tension between the two communities has a pronounced tendency to make them drift apart in matters social and cultural. Under the existing conditions of India, racial intermixture between them on an appreciable scale is inconceivable. The *Parsis* form a small community mostly living in towns, vigorous and wealthy. Their race problem will, therefore, scarcely influence the problem of *Gujarātis* as a whole.

This complex problem, so far as it is likely to affect the culture of the Gujarātīs, may be shortly stated. The basic racial stock of Gujarāta is powerful and tenacious, and has shown an extraordinary range of adaptability in the light of modern conditions. The foreign settlements can absorb a large number of Gujarātīs, but, apart from them, the undeveloped tracts in the province, if opened up, can easily maintain a fairly large increase in population. The more serious problem, however, is to break up the connubial groups, to stimulate a speedier inter-mixture of castes, to encourage an increase in the number of healthy women, and to change the customs which would deny them the privilege of motherhood. Particularly, progress must be speeded up in towns by a co-ordinated, purposive effort towards the consolidation and strengthening of advanced castes before the disintegrating forces destroy the finest elements of the race. "Endogamy is played out" says Prof. Hobhouse rightly. By inter-marriages on an extensive scale alone can the Gujarātīs attain the race vigour which fore-runs great creative impulses. To be great, Gujarāta must be racially homogeneous and fit.

The next aspects to be considered are (a) the social and cultural problems which confronted Gujarāta in the past and the agencies which solved them, and, (b) the changes made by modern conditions in these problems and the new agencies now at work.

The problems which faced Gujarāta in the past were :

Socio-cultural problems How to resist the agencies working for disruption, and how to absorb the alien influences which from time to time threatened its culture?

This rich and fertile province was always a tempting prize for conquerors. In the later half of the reign of Siddharāja and the earlier half of that of Kumārapāla Gujarāta was politically one; and so was it in the reign of Sultan Bahadur Shah; and, again, for a short while under the Imperial Moguls. But, except during these short periods, Gujarāta has been denied political unity. This

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challenge of history has been met by Gujarāta by the development of an irresistible individuality, by uniformity of social customs and institutions, by deliberately organised movements of thought and action, and by literary and cultural unity.

Political Consolidation under a single government is, and will remain, a dream. British Gujarāta is not sufficiently large to make a separate autonomous province, nor would separation from Bombay be anything but a disaster for it. But, on the other hand, if it continues to be a part of the Presidency as now, there is the danger of Gujarāti states in Kāthiāvāda, Rajputana and Central India Agencies drifting further apart. Neither British nor state policy as at present favours any closer political inter-relation, however desirable, between these dismembered parts of Gujarāta. In such a matter one can only look to the Gujarātis themselves, to its statesmen, its princes, its public men; particularly, to its educationists and literary men who are working for its literary and cultural unity. Under pressure of the idea of a united Gujarāta the genius of the people, under modern conditions, will, perhaps, develop a more efficient harmony than in the past, either by co-ordinating the political, social, and economic activities, or by segregating political influences into the narrowest possible confines. If a universal popular aspiration carries within it the germ of a future reality, the dream may one day come true and a uniform and harmonious political life may undo the wrongs of centuries.

The British domination, though the most insidious of all the conquests which brought foreign cultures with them, has produced far-reaching results. In the name of peace, it disarmed the people of India, and under the guise of liberating the intellect, tried to uproot the foundations of society and indigenous culture for a time. And the Aryan culture had to assume varied forms to meet the emergency created by it. Theosophy, Ārya Samāj and enlightened orthodoxy, Saṃskṛtic revival and the resulting literary renaissance, and wave on wave of surging religion-tinted nationalism absorbed the energy of the advanc-

ing tide of foreign culture while rejecting its deleterious elements. And in the comprehensive impulse which Mahātma Gandhi generated, in Satyāgraha, in the re-assertion of Ahīnsā and Satya as absolute values in life, Gujarāta emerged as the embodiment, the voice, the spirit of triumphant Āryan culture as expressed through modern conditions. Periods, dominated by ideals and heroic action have often been known to alter fundamentally the outlook of races. And it is not unnatural to expect that post-Gandhian Gujarāta will continue to represent some great aspects of Āryan culture at their best.

Further, this impact of India with the West has proved creative, altered conditions, and reshaped Āryan culture itself. In the past the conditions were generally unsettled; social habits and forms were held together by the unity of unreflective influences; and the ideology was mainly drawn from Saṁskṛtic sources. During the last century, however, the straight waistcost of enforced peace has brought its compensation in the shape of commercial and cultural advancement and of a burning desire for reorganisation. Contact with the great living currents of European culture has brought forth a sturdy renaissance. The unreflective processes have been replaced by deliberate, collective action and purposive efforts towards a fuller life. And the vast resources of modern civilization have brought an intensity and speed unknown to human endeavour before.

The most powerful of the unconscious processes of the past, in Gujarāta as elsewhere in India, was caste-consciousness. It included consciousness of one's own caste as the fixed orbit in which the life was predestined to move, belief in cātura-varṇya as the divinely appointed harmony of functional groups, and loyalty to the guidance of the Brāhmaṇas. But, now, it has undergone an important change in Gujarāta. Aggressive individualism declines to treat men only as means to any social purpose, however divinely ordained. Cātura-varṇya as an eternal structure attracts the faith of only a diminishing minority. The Brāhmaṇa priest is looked upon more as a monopolist to be jealous of, or a dependent

to be grudgingly patronised. The caste has lost its plenary authority. As it is to-day, with its funds and conferences, its journal and perhaps its tiny volunteer corps, it is looked upon by its member as one's own little party to be fiercely proud of and to be used against the snobbery of other castes ; as an instrument of power and influence ; as a first object of generosity and patronage. Feeble attempts at fusion of sub-castes into the four major castes have proved unavailing. In the place of the old harmonious confederation of castes, we have a multitude of conflicting social groups. Emptied of the idea of inter-dependence, Cātūravarnya has lost its *raison d'être* ; without a faith in custom, its divine origin and Brahmanical guidance it can never possess the vitality to re-organise society.

Behind this blatant individualism lies the respect for human personality, originally a Greek idea popularised by Christianity ; but it has been curiously blended with the spirit of toleration and Ahīnsā as understood in Gujarāta in the nineteenth century. And Truth, as defined by the Mahātmā, has added aggressiveness to it. Satya, as finally determined by one's personal conscience is, with thousands who follow him, an inviolable little kingdom. Castes dare not invade it. Young men offer Satyāgraha by picketting, fast, and non-co-operation against infant marriages, caste dinners, marriage processions and ancient bridegrooms, reducing the fiats of the caste to harmless thunderbolts. Luckily, so far the process is found workable only by the young and progressive, and non-violence and willingness to suffer take the sting out of its coerciveness.

Caste-consciousness is not likely to disappear, nor are castes likely to cease to be social units for a very long time to come ; but both are being altered to suit new and potent group ideas. Clubs, associations and professions, as also political and other public activities, provide social contact outside rather than inside the caste and render the ties of caste subsidiary. Among the new group sentiments in Gujarāta the most powerful are Gujarāta-consciousness and nationalism.

Dignity of Human Individuality
New group ideas:
Gujarāta-consciousness and
Nationalism.

Narmad, in the sixties, was the first to dream of the former. He passionately sang of 'Glorious Gujarāta'; so sang Nanalal of 'Blessed Gujarāta', and with similar passion sang Khabardar in one of his best poems written from his life-long exile in Madras. "Where lives a single Gujarāti there is Gujarāta for ever. Where Gujarāti is spoken, there is Gujarāta for ever and for ever."

"A society is an organism" says Fouille in his *La Science Sociale Contemporaine* "because it has been thought and willed; it is an organism born of an idea." The truth of this proposition can be seen in the process by which the idea expressed by Narmad has attracted to itself the volume of sentiment which belonged to caste-consciousness. Conscious efforts are made to-day by Gujarātis wherever they live to unite themselves under the determining influence of this conception. And a new Gujarāta is coming into existence.

Nationalism, the most powerful sentiment inspiring Gujarāta since 1930, has also been wonderfully blended with Gujarāta-consciousness. Gujarātis in every part of India have tried to participate in the national struggle, because, as Gujarātis, they have thought it both a duty and an honour to do so. In a country so vast as India nationalism can only flourish on the strength of such a hierarchy of group sentiments, provided, of course, the minor is included in the major.

An equally great change has come over the family idea which, with all its incidents, formed the basis of the Āryan social life. Joint family is going from Gujarāta; at places it has gone. Not even Govardhanram's ful-
The Family Idea some praise could restore its vitality. Of the many causes which wrought this change, the noteworthy are the individual traits of the Gujarāti and the influence of women. The Gujarātis have been comparatively less subservient to hardening custom and narrow prejudice. Family life has rarely been so inflexible as in other parts of India. Culture has never come to be monopolised by aristocrats, intellectual, social, or military.

Gujarāti women, again, have been comparatively free. And with the increase of the influence of the new woman,

the walls of the joint family have been, stone by stone, falling. Polygamy went out of fashion in the higher castes, imperceptibly, without an effort. The old-world, one-sided bhakti of the wife for the divine lord and master is a thing of the past. Love has come, seen and conquered. Wedded life is being invested with romance. Co-education in elementary schools was common in the past, and Gujarāti opinion in modern times has set its face against segregated education in schools and colleges.

The active participation of women in all walks of life has not been unknown in the past, and is an ordinary feature of modern life. Minaladevī who ruled Gujarāta during Sidharājā's infancy, Anupumādevī who assisted her husband Tejahpāla, and Mirānbāi, the poetess, were not creatures of fiction or freaks. Widows and mothers have frequently carried on the family business. And in modern times a period of less than a generation has seen them taking their legitimate place in many walks of

Position of women. life. Some have been in the forefront of the Satyāgraha movement, risking all; many have braved lathi charges or risked picketing in areas full of strife and bloodshed. The illiterate peasant women of Bardoli in 1928, and again in 1930, exhibited fortitude, courage and determination to suffer in the cause of their country, which have few parallels in history. The women of the cities have not been slow in the race. For instance, one can be seen dominating the public life of a large city; another controlling labour in a great industrial centre; a third organising a big semi-commercial concern on patriotic lines; a fourth guiding a political organisation of women; and many working and organising in their respective spheres of public activity. The women of Gujarāta have thus won a status in public life equal to men before the world knew how it was done. The old ideals also have not lost their vitality. Freedom has neither affected their gentleness, nor their devotion to domestic life. Most of the patriotic women who worked or suffered for politics during the last four years continued to remain obedient wives, affectionate mothers and ungrudging

ing housewives ever ready to serve. Smt. Kasturba Gandhi, the foremost woman of Gujarāta, is a piece of heroic antiquity at its best. Before her sublime surrender to her husband's fiery will to suffer, the Puranic satis look inane and lifeless.

The traditions on which the Purānic view of life was based have not yet lost their hold, but a new meaning and content is being given to them.

Puranic traditions. The Brāhmaṇa priest has passed his sceptre to the teacher, the literary man and the patriot. The Saṁskṛtic revival has swept away Purānic superstitions and sectarian beliefs only to restore direct contact with the best in Saṁskṛtā. Premānanda's *Dhruvākhyāna* has been forgotten, but poems, dramas and novels based on Purānic subjects never fail in their appeal. *Sarasvatīchandra*, disregarded as a romance, lives as an anthology of Āryan literature and thought. Stotras strung with the names of gods no longer affords solace as does the study of the *Bhagavadgītā*. Vedānta has lost its charm, and so have rituals; religious emphasis is being transferred from belief and worship to service and experience. Bhakti has no passionate adherents; they seek life as joy, or heroism, or stern tapas. The tradition of continuity maintained by the Purāṇas does not satisfy the Gujarāti mind to-day, but it seeks to revive and interpret the race memory by building up a new tradition to suit modern needs. Deeds done and ordeals undergone by heroic Indians, who in the past stood for the ideals which now fascinate the mind, are celebrated in song and legend.

Ethical, religious and spiritual ideals have always been modified in Gujarāta to suit its temperament.

Ethical Ideals High spirituality and learning have been always neglected in favour of a practical application of moral principles. Gujarāta has been the home of magnificent temples and charitable and philanthropic institutions. In old times, the Jain sādhu, the humble purāṇika and the village bhakta brought solace and help to the poor and the distressed. To-day, many young men and women have given up careers to organise and uplift the masses. Ahiṁsā has, at all times, leavened corporate life.

For ages there has been scarcely a town or a large village without its *sadāvrata* to feed the poor, its *panjrāpol* to house maimed cattle. *Kumārapāla* and *Hemcandra* made of it a political doctrine. The wealthy to-day have given expression to it in hospitals, orphanages and sanatoria. It has been harnessed to political energy in the interest of India's freedom, and of the peace of humanity. *Ahīnsā*, forgetting its morbid solicitude for the ant and the sparrow, has grown into an active creed of service, a cult of resistance to evil by non-violent means through sacrifice and suffering. But *Gujarāta* prefers the joy of life to ascetic rigour. The high-browed *Brāhmaṇa* and the stern

Joy of Life sādhu have come and gone. Akho taught all the horrors of this fleeting world. Mahātmā Gandhi's gospel of renunciation may hold its soul in temporary subjugation. But Gujarāta will make money and spend it on the arts of life; her sons and daughters will live and laugh, and love and sing joyfully.

I am deeply obliged to Mahātmā Gandhi for his kindness in contributing a foreword to this work and to Dr. A. B. Keith and Ācārya Dhruva for their appreciation of it. My cordial thanks are also due to several friends for their encouragement and assistance in making the completion of this book possible. I am also grateful to the Government of Bombay and the officials of different jails in which I happened to be for their unfailing courtesy in giving me the necessary facilities for writing the book, and to Messrs. Longmans, Green & Co., Ltd., for the promptitude with which they undertook to publish it.

K. M. MUNSHI

26, Ridge Road,
Bombay, 5th March, 1935.

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NOTE

By a curious oversight the words 'in blank verse' are left to stand at p. 283, l. 25 where they should have been 'in rhymed verse'—K, M,

CHAPTER I

GUJARĀTA : THE LAND AND THE PEOPLE

Linguistic boundaries—North Gujarāta—South Gujarāta—Kāthiāvāda—Kaccha—area and population—geographical determinants—maritime activity: ancient and modern—soil and productivity—general characteristics.

A modern poet of Gujarāta sings :

“Blessed, oh ! blessed is the holy land,
Our great Gurjara Deśa” ;¹

and rightly too. For it is no longer the land of commerce and industry only. It is the land of Mahātmā Gandhi, as once it was of Śrī Kṛṣṇa. Under the guidance and inspiration of his great soul, it is becoming the home of a race forging its greatness on the anvil of a mighty and singular spiritual struggle.

I

Roughly speaking, Gujarāta occupies an important part of the western seaboard of India from Sindha to Bombay. The term Gujarāta is, in effect, used in two different senses : firstly, to denote the mainland between Mount Ābu and the river Damaṇagāngā ; and secondly, the much larger language field in which Gujarātī is spoken. In the latter sense, Gujarāta's northern linguistic boundary touches the states of Sirohi and Māravāda where Māravādi is spoken, and includes the districts of Thar and Parkar in Sindha, as also Kaccha. Kaccha, for cultural and literary purposes, has always been regarded as a part of Gujarāta. The southern boundary extends far beyond the Damaṇagāngā, and includes parts of the Thānā District and the islands of Salsette and Bombay where Gujarātis and the Mahārāshtriyans live side by side, each group speaking its own language. The eastern boundary runs along the state

1 धन्य हो धन्यज पुण्य प्रदेश !

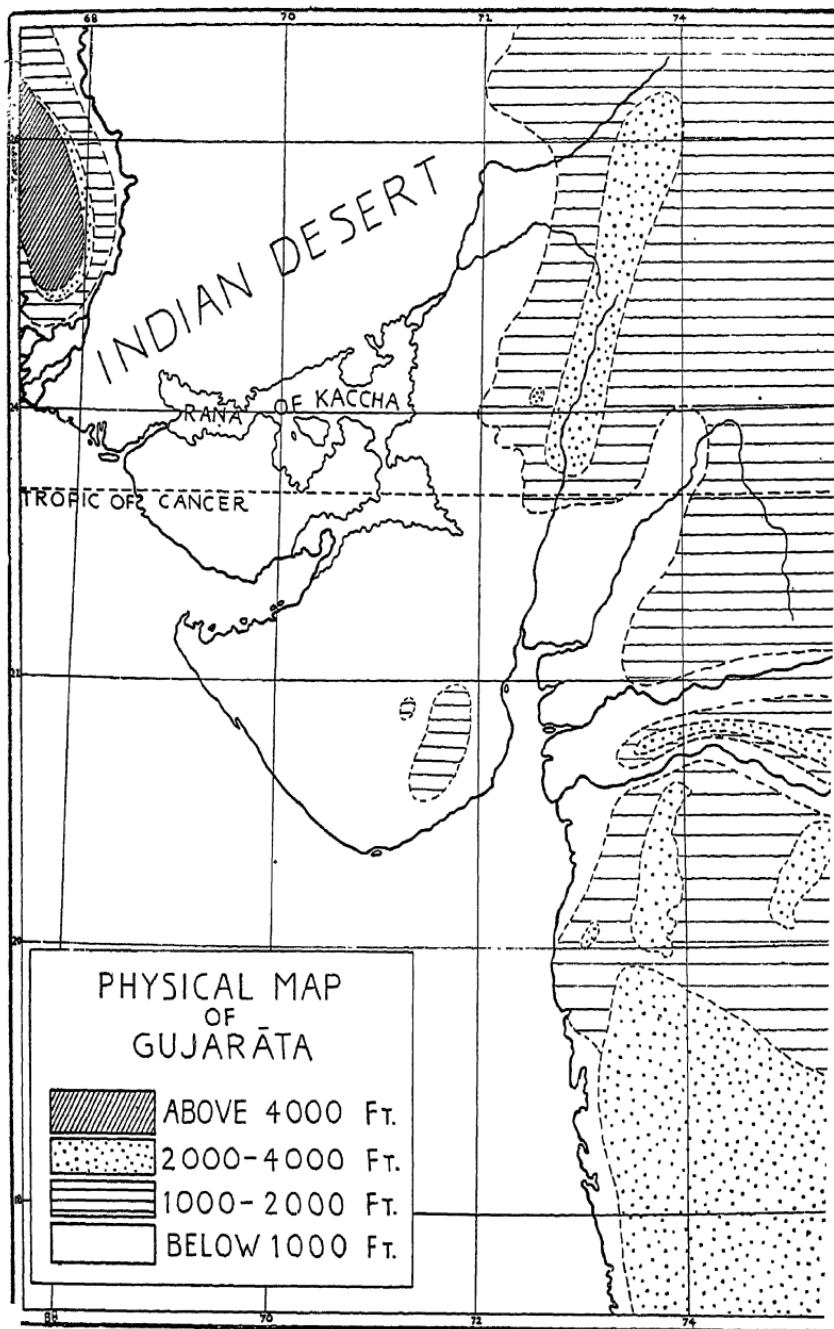
अमारो गुणीअल गुर्जर देश !

of Dharamapura, joins the eastern frontier of Pālanapura, and extends along the Ārāvali hills, partly enclosing within it the Bhil settlements in which the dialect spoken is largely influenced by Gujarātī. Further east, beyond the region of the Bhils, lie the eastern and southern parts of Rājputānā with Jaipuri and Mālvī as their dialects. Both these dialects are closely allied to Gujarātī, the Bhil dialect forming a sort of connecting link between the two.

Gujarāta consists of sub-provinces, which in some respects are different from one another. They are: (i) North Gujarāta, the mainland between Mount Ābu and the river Mahī; (ii) South Gujarāta, the mainland between the Mahī and the Damanagāngā; (iii) the peninsula of Kāthiāvāda; (iv) Kaccha; (v) the Bombay tract to the south of the Damanagāngā up to and inclusive of the island of Salsette and Bombay, where Gujarātī is partially spoken.

North Gujarāta, in very early times, was called Ānartta, this being the name of an eponymous king of mythology. In c. A.C. 700 it was included in the kingdom of Gurjjaratrā of which Bhīnamāla or Śrīmāla, near Mount Ābu, was the capital. With each succeeding century the name Gurjjaratrā or one of its variants, Gurjjara Bhūmi, Gūrjara Māndala or Gurjara Deśa, came to be applied to territory farther and farther south till in A.C. 1141 it included Dohada, and in A.C. 1191, Godhrā in the district of Panch Mahals. Later, the old Ānartta came to be known as Gujarāta, and even now the local pride of North Gujarāta will not allow that any other part is Gujarāta except their own home.

In different mythical periods South Gujarāta bore different names. Originally it was known as the land of the Nāgas; then it was called Anūpadeśa; afterwards, Śūrpāraka. Later on and up to c. A.C. 900, the land south of the river Narmadā, including the island of Bombay, was known as Aparānta and included in the Dakshinapatha. From about c. A.C. 150, the tract between Khambhāta (Cambay) and Narmadā acquired the name of Lāta, which, thereafter, came to include the country south of the Narmadā up to the Damanagāngā. Under the Caulukyas of Anahilavāda Pātanā (A.C. 961), the name Lāta was gradually displaced



by the name Gurjara Bhūmi. In A.C. 1222 Gurjara Deśa extended up to Dabhoi on the north bank of the Narmadā. In A.C. 1384 the author of *Karmavipākasamgraha* includes in Gujarāta, Nāndoda on the south bank of that river. The whole of Lāta up to Damaṇagaṅga became part of Gujarāta in c. A.C. 1400. The Sultans of Ahmedabad consolidated their kingdom under the name of Gujarāta, thus demarcating it from the surrounding parts which they could not conquer. This gave the kingdom a name and solidarity, and to the people a life different from that of their neighbours.

Kāthiāvāda was originally the Kūśāvrata of the myths, and subsequently came to be known as Surāshṭra or Saurāshṭra. The latter name still clings to one of its parts which is called Sorath. In some of the Purāṇas, it is included in Ānartta. Under the Cālukyas it was sometimes included in Gurjara Bhūmi, as is clear from the definition गूर्जरः सौराष्ट्रादि. Akbar included it, together with North and South Gujarāta, in his province of Gujarāta; and all the three provinces have since formed one indissoluble social and cultural unit.

Kaccha has always been known by that name and, though politically separate, its fortunes have invariably been linked with those of Gujarāta.

Thāṇā, Salsette and Bombay, together with Lāta, were one country till c. A. C. 900; and though they formed part of the Sultanate of Gujarāta for a short time only, the Gujarāti speaking races continued to occupy them. During the British period, the Gujarātis have, by their intelligence and enterprize, their wealth and culture, made many parts of this tract integral parts of Gujarāta.

II

The area of Gujarāta proper is a little over 100,000 sq. miles, and the number of people speaking Gujarāti in the Presidency of Bombay is about 9,270,000, distributed in the following manner: City of Bombay 236,000; Bombay Suburban Division and Districts 22,000; Northern Division 2,747,000; Central Division 72,000; Southern Division 20,000; Sindha 76,000; Bombay States and Agencies

4,230,000; Baroda State 1,867,000.¹ The above division will also show how a compact country has been politically cut up, part being British India, and the rest parcelled out among several Indian states. Gujarāta, off and on in the past, was a political and administrative unit. That it should be a unit appears undoubtedly an extremely desirable goal. But for the present, the Gujarātis have to rest content with the unity that runs only through their life and culture. Like many other provinces of India distinguished by the dominance of a single language, Gujarāta is an independent social and cultural entity. Each of such provinces possesses a common stock of thoughts, feelings and ideals set working by the early Āryans in India and acquired and transmitted during the course of history peculiar to itself. These provinces even now employ, as they did in the past, the structure, wealth and tradition of Samskrta for their fuller literary expression, throb with common ideals and cherish a common will. Thus, India has for centuries realized what to many nations is yet a dream: a fundamental national and cultural unity expressing itself through the diversity of independent and free provincial life and literature. These provinces have, through centuries, waged an unceasing war against the centrifugal forces tending to disrupt this unity, and in spite of apparent divergencies, the history of their literature stands out as a triumphant assertion of the unity of India.

III

The nature of the life and literature of a country depends mainly upon its geographical peculiarities, the economic factors which create or develop common interests and aptitudes among its inhabitants, and the cultural influences which glisten through the fabric of the political and religious institutions giving them a living unity. These

1. These figures are based on the Census of 1921. The Census of 1931 was largely boycotted by the Gujarātis on account of the Civil Disobedience Movement, and does not form a reliable guide. It would however be a fair estimate to allow at least a 10% of increase in the population within the last decade.

determinants impose the national character upon the people and upon all that they do and express.

The principal geographical feature of Gujarāta is its undisturbed coast line. In fact, the sea is just a few miles distant from its eastern boundary, and this proximity to the sea has been responsible for the ceaseless mercantile and maritime activities of its people. Some of the ports of Gujarāta date back to the dawn of history, and have, at one time or another, acquired international importance. Through them, trade and commerce brought in riches which overflowed the land. From them, streams of enterprising colonizers went out to distant lands. Kuśasthalī (Dwārikā) was a port through which perhaps the Panis of R̥gveda, doubtfully identified with the Phoenicians (Paniks-Punic), carried on an international trade. Māhishmatī of Sahasrārjuna and Śūrpāraka, (Sopārā) the Ophir of the Old Testament, were sea ports of considerable importance. The *Jātakas* record the maritime importance of Bhṛgu-kaccha (Broach) from c B. C. 600. All later history shows how till c A. C. 1700 this city was the great entrepôt which maintained India's commercial intercourse with the world.

Ptolemy (A. C. 140) mentions Verāvala, Māngrola, Porbandara, as large ports; these even now carry on considerable sea-borne trade. Under the Cālukya and the Vāghelā kings of Gujarāta (961-1297) the ports of Ghoghā and Khambhāta (Cambay) rose to great prominence. The former was the base of the royal fleet. The latter outgrew Broach in international importance and was the resort of merchants from every part of the globe. The early Portuguese traders called its merchants 'their keenest rivals, their merchantmen their richest prizes'. Under the Moghul Emperors, Surat became the premier port of the country. Before the British came, the flag of Gujarāta could be seen flying in eighty four ports, twenty-three of which were on the western coast, and the rest in foreign lands. During the British rule, Bombay, which as far as its trade and commerce are concerned, is largely Gujarāti, and Okhā and Bedī in Kāthiāvāḍa have come into prominence,

The maritime activity of Gujarāta was not restricted merely to commerce. So early as c. B. C. 500, Prince Vijaya sailed from Simhāpur (Sihora) near modern Bhāvanagara and settled in Ceylon, which had, since then, a close maritime intercourse with Bhṛgukaccha and Śūrpāraka. According to *Vividha-tīrtha-kalpa*, a princess from Ceylon built a Jaina temple at Broach, and the well-known proverb of to-day “लंकानी लाडी ने घोवानो वर”—the bride of Ceylon and the bridegroom of Ghoghā—apparently has had its origin in some long-forgotten incident. There is evidence of the Gujarātis, in c. A. C. 200, having brought presents by sea from China; of Indian ships, presumably Gujarāti, having plied in Persian and African ports in c. A. C. 100; and of Hindu settlements having existed in Sokotra about the same time. Naushirvan, (A. C. 531-574) the great Sassanian monarch, invaded Sindha with a fleet manned by sailors from Kaccha. Hiuen Tsiāng (A. C. 630) records that the people of Saurāshṭra occupied themselves with commerce.

In the seventh century, a ruler of Gujarāta, forewarned of the impending doom which was to overtake his kingdom, sailed away with his followers from his native soil in six large and a hundred small vessels to lay the foundation of a new civilization in Java. Gujarāta maintained a colony there, and the wealth brought from Java has become proverbial. जे जाय जावे ते कढी न आवे; ने जो आवे तो परीआंना परीआं चावे एटलुं धन लावे. He who goes to Java never returns; but if he does, he brings so much wealth that his grandchildren's grandchildren will not exhaust it. Friar Oderic (A. C. 1321) voyaged across the Indian Ocean in a vessel manned by Gujarātis; and Gujarāti sailors, according to the authority of Vasco-de-Gama, knew how to guide their ships not only by the stars but by nautical instruments of their own. The Sultāns of Gujarāta proudly bore the title “Lords of the Sea”; and the Sanger Rajputs of Kaccha and Navānagara were well known for their skill in ship-building during the Sultanate. The East India Company, in c. A.C. 1735, found in Dhunjibhai of Surat, a master architect of ships. Early in the nineteenth century, Motiśā, a Jain merchant, owned the largest mercantile fleet in Bombay. To-

day, Gujarātī merchants are to be found in many parts of the globe, and the only large steamship company in India is the result of Gujarātī enterprise. But, for want of a national government, the maritime power and glory of Gujarāta which had endured through centuries are no longer hers.

These persistent activities of the people of Gujarāta through the ages led to the rise among them of a well-to-do middle class which dominated social life, influenced politics, laid down traditions and shared with kings the patronage of literature. Acquisition of wealth became an important if not the sole end of life, and the display of it a great virtue. Heroism and intellectual pursuits, not being thought conducive to the acquisition of wealth, were not assessed at any great value. The cosmopolitan spirit of this class, born of international intercourse, did not favour an ascetical or exclusive outlook on life, but fostered the instinct of adaptability and catholicity of spirit. Social inequality was based as much on wealth, as on birth or education; and the cultural level constantly tended towards uniformity. As a further result, life in the whole province became dynamic. The people gained vast experience and a wide outlook on all matters. Foreigners came to settle among them and were in time absorbed into the community. Neither the feudal nor the intellectual aristocracy was powerful enough to check this endless process of levelling and adjustment. Women waited on masters who were neither fierce warriors nor proud panditas, and in southern Gujarāta particularly, acquired great freedom, sharing with men the burden of life and exerting their influence on the environment in a manner unknown in other provinces of India.

IV

The soil of the mainland, watered by the rivers Tāpi, Narmadā, Mahī and Sābaramatī, is rich and varied, makes agriculture a lucrative pursuit, and in years with a good rainfall, gives to almost the whole of the rural area more than enough to live on. As large tracts were under cotton cultivation even in pre-British days, the cotton industry flourished in towns and villages which poured out their products into distant lands, including Great Britain. The

peasantry consequently has always been shrewd, intelligent and, to some extent, cultured ; and, of late, has been the most actively political-minded group of its kind in the world. Till recently, prosperity through commerce, industry and agriculture has prevented any very great disparity between the economic, religious or cultural level of the urban and rural areas. The man of commerce aspires to be a landlord ; the agriculturist comes to the city or crosses the seas in search of trade profits and on his return invests his savings in land. These conditions, however, do not exist in Kāthiāvāda or Kaccha, where the towns are mere camps of ruling chiefs and the villages are the homes of a hard working and oppressed peasantry.

V

The above features moulded the national characteristics and tastes. Popular imagination centered round the hero of commerce returning from foreign lands in vessels laden with riches ; round the moral and the peaceful ; round the charitable, the philanthropic and the worldly wise. The relentless valour of great warriors, the undying passion for one's city or religion, the stern, unwavering steadfastness with which the mighty in courage or intellect adhere to the ideals of their race or civilization had few admirers. The soil was unsuited for a Śaṅkara or a Caitanya ; it could not produce a great lover like Cāṇḍīdāsa.

These general traits took different colours in different areas. Even the author of *Kuvalayamīlī* (c. A. C. 779) saw this difference and expressed it thus :

There I saw the Gurjara people. They have strong bodies ; are nourished on ghee and butter ; are devout, clever in negotiations ; and speak ' nau re bhallaūm'. Then I saw the people of Lāṭa. They part their hair ; they besmear their bodies with scent ; their bodies are beautiful to look at. They speak ' amhe kaurī tumhām'.¹

1 'घयलोणिय पुढंगे धम्मवरे संधिविग्गहे निउणे ।
नउरे भलउ भणिरे अहपेच्छइ गुजरे अवरे ॥
ज्हाओलित्तविलिते क्यसीमंते सोहियंगते ।
अम्ह काउ तुम्ह भणिरे अहपेच्छइ लाडे ॥'

This distinction between North and South Gujarāta remains true after twelve hundred years. The people of the north, generally, are serious-minded, steady, religious and of heavy build ; those of the south are pleasure-loving, possess a greater sense of humour and enjoy life. And this distinction again has led to the rise of two distinct currents of literature : the one, conservative, intellectual, sombre, puritanic ; the other, progressive, light, rich in humour, and vivacious.

The people of Saurāshṭra display their outstanding characteristics except where centuries of diplomacy or tyranny have destroyed their spirit. They are strong and bold, with unforgotten traditions of a warlike past, hospitable, generous and impulsive. These men have given to the folklore of Kāthiāvāda its romantic charm and its burning passion. Those who follow mercantile pursuits, though less catholic, refined and sentimental than their brothers of the mainland, are hard-headed and calculating. The people of Kaccha share the same traits in a large measure and, in addition, possess a rare spirit of enterprise and a wonderful instinct for business organisation.

CHAPTER II

THE ĀRYAN COLONIES OF THE WEST: THEIR LANGUAGE AND LITERATURE (A. C. 500)

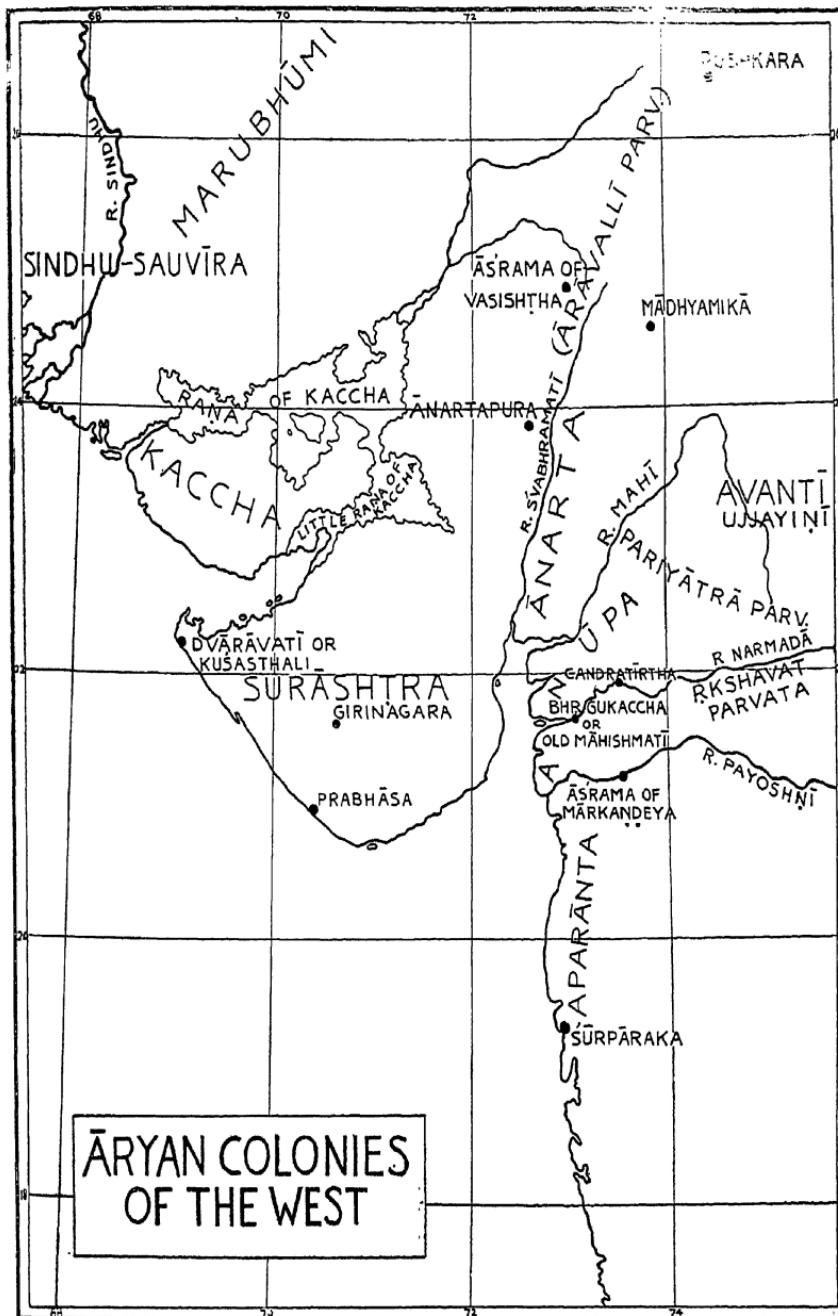
Early Āryan occupation—(...to A. C. 500) Traditional accounts—Sahasrārjuna and Haihayas—Bhṛgus—Yādavas—Mauryas (B. C. 319–197)—Greeks (B.C. 180–100)—Western Kshatrapas (c. B. C. 70 to A.C. 398)—Guptas (c. A. C. 390–467)—The āśramas and Āryan culture—Āryan centres—Ābhiras—Their origin and status—Āryan influence under Guptas—Language—Āryans of the Outer and Midland Bands and their dialects—Prākṛitas—Apabhrāṁśa—Their evolution—Early Jainism—Dharmakathā—*Tarangalolā*, a social dharmakathā.

Who were the original dwellers of the land which is now known as Gujarāta? When did the Āryans come and settle in it? These are interesting questions, and to help us in answering which we have no more than fragmentary references in the Purāṇas. The first Āryan conqueror from the north who raided the country up to the Narmadā found the Nāgas already in occupation. Who the Nāgas were it is difficult to say. Perhaps, the Bhīls, Meenas, Gonds, Chodhrās, Kolis, Dhodiās and Dublās who are to be found, among other places, in the Surat District and at the foot of the Ārāvali, are the descendants of these long-forgotten occupants of early Gujarāta.

I

The first wave of Āryan immigrants, perhaps, consisted of the Śāryātas, a tribe claiming descent from Manu, and the Bhṛgus, the martial priests who claimed their descent from the sage Bhṛgu. The myth runs that the eponymous Śāryāti, and Cyāvana, the Bhṛgu, found a home in this distant land.¹ The son of the former, Ānartta, gave his name to North Gujarāta. Perhaps, Ānartta also was the name of a tribe; and Ānarttapura (Ānañdapura, Modern Vadānagara) was one of the earliest centres of Āryan

1. *Vishnu* IV. 1. 1. *Matsya* XVIII. 12. 22. *Harivarisa*. 1. 10. 29, 31.



culture. Cyavana's āśrama was situate on the banks of the Narmadā, possibly near Rājapiplā, if what Yudhishthira was told on his pilgrimage to these parts had any element of truth in it. The Bhrgus had Bhrgutīrthas on the Narmadā. The next wave of immigrants settled in Kāthiāvāda, where Haryaśva, a Yādava king, founded a kingdom. Girinagara, (Junāgadha) Kuśasthali and Prabhāsa were the earliest Āryan settlements in the peninsula.¹

Later, Sahasrārjuna Kārtavīrya of the Haihaya race, a branch of the Yadus, a great conqueror, turned his attention to this land. The Haihayas probably represent the race classed by Sir George Grierson, in his theory of Indo-Āryan Languages, as the Outer Band of Āryans in contradistinction to the Midland Āryans of the Punjab and the Gangetic valley. Kārtavīrya did not like the pretensions of the Midland Āryans who were laying the foundations of small states and a great civilization in the north. Once, the myth runs, he killed the sage Jamadagni, a Bhrgu of the Midland and an associate of the great Viśvāmitra, and drew upon himself the wrath of his son, the fierce Rāma. This dauntless young warrior, worshipped for generations under the name of Paraśurāma as a teacher of the martial art and as the sixth incarnation of Vishṇu, vanquished his father's murderer, razed Māhishmati to the ground and promoted Āryan settlements on the Narmadā. Kārtavīrya's empire, for such it was, included Anūpa and Ānartta (South and North Gujarāta), Saurāshṭra (Kāthiāvāda), Avanti (Mālvā) and Śurasena (Mathurā), thus clearly indicating that these outlying provinces formed a homogeneous group of colonies originally occupied by the Āryans of the Outer Band.² The myth that Paraśurāma, in no less than twenty-one campaigns, destroyed all kings is suggestive of the incessant war which the Bhrgus had to carry on against the Haihayas. In his old age, the warrior made Śūrpāraka his home, and brought in his train the culture of Āryāvarta.

1. *Harivānśa* 11. 37, 38.

2. Munshi, *Mahishmati of Kartaviryā*. Ind. An. XLV. 217.

Nothing definite is heard of Ānartta or Saurāshṭra till we come to the period of the great Bhārata war between the Kurus and the Pāṇḍus. Some decades before that epoch-making conflict, the Yādavas of Śūrasena rose against their king Kaṇsa of Mathurā. Kṛṣṇa, the young Yādava hero, killed him. Later, fleeing before the wrath of Jarāsandha, the king of Magadha and the brother-in-law of Kaṇsa, the Yādavas came to these hospitable colonies, led by Kṛṣṇa and his brother Baladeva. In Ānartta and Saurāshṭra, they ultimately settled. Ugrasena ruled his kingdom from Dvārikā with the aid of Kṛṣṇa, who very soon came to be regarded as the supreme representative of Āryan culture and statesmanship.

The Vanaparva of the *Mahābhārata* contains a narrative of Yudhishthira's pilgrimage through Gujarāta. When the eldest son of Pāṇḍu visited the land, he found Aparānta, the sea-board to the north of the Narmadā, studded with Āryan colonies. Mārkandeya had an āśrama or hermitage on the Payoshṇī, identified by some with the river Tāpi; the Bhṛgus had āśramas on the Narmadā. During the war, all eyes turned to Dvārikā's great statesman for bringing about a decisive issue. The Yādava heroes, with their unruly tribesmen, took part in the great war, and returned home only to destroy each other in the superabundance of their might. A few miles from Prabhāsa in Kāthiāvāda, a spot is still shown where Śrī Kṛṣṇa fell, pierced by an arrow. Tradition has hallowed the spot; a venerable tree throws its kindly shade over it; a small river flows sluggishly by to join the sea. But no one has cared to surround the spot with a fitting monument worthy of one held to be an incarnation of God and undoubtedly one of the greatest heroes known to human tradition.

The succeeding centuries are a blank till we come to the records of the Mauryan empire of Magadha. Possibly Candragupta Maurya (B. C. 323-298) brought both Ānartta and Saurāshṭra within the fold of an empire dominated by Āryan influences from Madhyadeśa. Buddhism and Jainism obtained a foothold in these parts a little

later. Aśoka (B. C. 272-232) ruled over Saurāshṭra through a Greek governor, Yavana Thera by name. His edicts (B. C. 240), inscribed on a rock, can still be seen as one climbs to the top of Mount Giranāra from Junāgadha.

After the break up of the Mauryan empire (B. C. 197) these distant provinces were raided by Menander (B. C. 126), the Bactrian King of Kabul, known to Buddhistic literature as Malinda. He occupied Sindha and Saurāshṭra. The first century after Christ saw a Scythian chief with the title of Kshatrapa (Satrap) occupying Saurāshṭra. Kshatrapa Nahapāna (A. C. 78-120) ruled over Gujarāta; but it soon passed into the hands of the Āndhra king Gautamiputra Śātakarnī. This champion of Brahmanism as well as of Buddhism at one time held sway over the whole country watered by the Godāvarī, and also over Berars, Mālvā, Gujarāta and North Konkāna. During this time, South Gujarāta came under the active influence of the Deccan.

Soon after Gautamiputra's death, about A. C. 128, another satrap wrested Mālvā and Gujarāta from the hands of his son. Rudradāman I (A. C. 143-158), grandson of the great Satrap Cashtana, ruled over Ānartta, Anūpa, Kaccha, Saurāshṭra, Avanti, Maru, Sindhu-Sauvīra and Aparānta, that is over South Rajputānā, Mālvā, Gujarāta including both Kāthiāvāda and Kaccha, and North Konkāna. Once again, Kārtavīrya's empire was revived and put together by the conquering arms of a foreigner's Āryanised grandson. Rudradamān I was learned and accomplished, and recorded his greatness in Saṁskṛta on the Giranāra rock which already bore Aśoka's inscription.

The Śaka Kshatrapas ruled long over Gujarāta, bowed before the overpowering might of Samudragupta (c. A. C. 380), the greatest of conquerors known to Indian history, and were destroyed by Candragupta II (c. A. C. 390). Candragupta, who proudly bore the title of Vikramāditya, ruled Gujarāta from Ujjayinī, the seat of an intensely fostered Saṁskṛtic culture. Gujarāta, for a century, remained an integral part of an empire which stood for Āryan culture in all its aspects. On the very rock near Mount Giranāra which bore the inscriptions of Aśoka and Rudradāman, Skandagupta's viceroy of Gujarāta, Parnadatta, recorded his master's

victory over the Huns (A. C. 456). Skandagupta died about A. C. 467 and the Guptas lost the province of Gujarāta soon after.

II

Though these colonies, Ānūpa, Ānartta, Saurāshṭra, Kaccha and Aparānta were administered by Madhyadeśa only intermittently, they were always dominated by Āryan culture. The early Āryan settlers brought with them their own civilization, and always looked for fresh inspiration to the home of their ancestors. They married the daughters of the aborigines freely and imposed their superior civilization on those with whom they so mingled. Later waves of Āryan immigrants came from different parts of North India and settled in these colonies ; but each of them retained its exclusive corporate existence though evolving, with others, a common life on the Āryan model. In convenient centres, adventurous Ṛshis established their hermitages—āśramas—which preserved the high traditions of Āryan life in all its purity. There the Ṛshis lived, their character, learning and ideals their only source of power and influence, uplifting, unifying, and radiating Āryan ideals in thought, word and deed. These āśramas were the strongholds of civilization. They flourished in an unbroken chain all over India, and maintained living contact with each other and with the seats of learning in the Gangetic valley and in the forests of Brahmāvarta and Naimisha, where new ideals of life and thought were being brought into existence by great sages.

It is difficult to describe this culture within the limits of a few sentences, though the life and literature of India have owed so much to it. It consisted of rituals and myths; of modes of life and canons of conduct; of traditions; of a wealth of language and literature; of great theories and living ideals. Among other things, it consisted of the following :

(1) a sense of historic continuity, preserved through a belief in the *Vedas* as the source of all inspiration, giving to all races, of whatever origin, a conscious unity of life and history;

(2) a mythology embracing sacred legends of rivers and mountains, cities, royal houses, semi-divine heroes and sages, which made the past a vital heritage to succeeding ages;

(3) a family life dominated by strong patriarchal traditions, affording shelter to every needy and helpless member, and, as a corollary, imposing strict regard for feminine virtue which helped to preserve the purity of race and culture;

(4) a social theory based on a respect for the Brāhmaṇas, who as a class stood for learning, culture and self-control, permitting a new-comer to benefit by, but never to destroy social privileges, and offering scope to the uncultured to rise in the scale of life, but never so fast as to jeopardise its stability;

(5) Saṁskṛta, a language perfect in structure and elastic in expression, with a rich, varied, beautiful literary achievement, the living embodiment of the cultural ideals of the race;

(6) one unchanging, supreme code of ethical values running through what appears to be a diversity of religious beliefs, which insisted on the observance of the great vows—mahā-vratas—of non-violence, truth, non-stealing, continence and non-possession;

(7) a faith in human endeavour, self-discipline (samyama), and asceticism (tapas) in order to realise the Supreme Self in this life;

(8) in religious and spiritual matters, an emphasis laid on individual experience and becoming rather than on belief and scriptural word;

(9) and lastly, an unwavering faith in the sacred Āryāvarta, the holy land of the Āryans, leavened by an abiding veneration for those who lived and died so that Āryāvarta may live one, indivisible, eternal.

The Ṛshis called this culture 'dharma', which generally means a sum-total of all sentiments, beliefs, values and activities which make life, literature and country worth living for. And the effort which it made for self-expression through adverse circumstances, is

the central theme of Indian history during the last three thousand years.

From the beginning of their occupation of India, the Āryan's hold over the country was more cultural than either political or economic. It was a conquest made by men who, generation after generation, created or studied literature, sacred or profane, at Benares, Taxila, Nalanda, Mathurā, Ujjayinī and a hundred similar places; who lived under trying, if not well-nigh impossible conditions, and gave to the people, in return for a meagre maintenance, religion, ethics, literature, mythology, and above all, a self-conscious cultural unity. The problem before them was the absorption of the foreign, the depressed and the backward elements of society around them into the fold of their civilization. Since the day when the mythic Śaryāti put his foot in this land, successive generations of such men have largely Āryanised this province.

Girinagara, Ānarttapura, Prabhāsa and Cāndratīrtha (Cāndoda) attracted Brāhmaṇas from all parts of the country. Ujjayinī, a great distributing centre of culture, always dominated Gujarāta. There was an āśrama of Vasishtha near Ābu, of Kapila near Siddhapura, of Bhṛgu on the Narmadā, of Mārkandeya on the Payoshnī.

But Gujarāta was far away from Madhyadeśa, and the culture she received, suffered both in purity and rigidity in the process of transplantation. The *Mahābhārata* states that the Kshatriyas of this land had lost their status as they had no Brāhmaṇa to perform the ritual so very essential in the life of an Āryan. The *Vishnu Purāna* enjoined that those who visited Saurāshtra should undergo purification. Aśoka had evidently regarded a Greek good enough to be a governor of this frontier colony. Non-Brahmanical Āryan doctrines like those of Buddhism and Jainism had found a refuge here. During the rule of the Satrap Nahapāna, the Brāhmaṇas had even accepted Greek women in marriage. The varṇāśrama dharma, recognising only four main castes, was accepted in theory; but, in practice, it gave rise to a system which treated every small autonomous group of settlers as a separate caste, and denied to any one

an exclusive claim to superiority. A spirit of tolerance pervaded the social atmosphere. The culture was not of a very high order but evenly distributed. The absence of a large class of orthodox Brāhmaṇas with traditions of learning, as in Bengal or Mahārāshtra, retarded the progress of learning in Gujarāta. On the other hand the bitterness born of caste inequality rarely found a home here.

Among the principal races which occupied Gujarāta, the Ābhīras deserve some attention. Their dialect, Apabhrāṇśa, had been recognised as one of the literary languages of Gujarāta before the rise of the Valabhis (A. C. 509). Were the Ābhīras foreigners? Was their language alien? Patañjali (B. C. 150) regards Apabhrāṇśa as the corruption of the normal Saṃskṛta; Bharata (A. C. 200) refers to 'deśabhāṣhā' and to Ābhīrokti, the idiom of the Ābhīras, the herdsmen; but there is no evidence of foreign origin in these early references.

There is no doubt that the Ābhīras, a hated people, believed to have once lived on the Indus, were called Mlecchas. They fought in the battle of Kurukshetra. *Manu Smṛti* treats them as descended from Brāhmaṇas by Ambashṭha women. Whatever might have been their early status, prior to A. C. 100 the Ābhīras lived in Gujarāta without any brand of social inferiority. *Periplus* (c. A.C. 100) found them already settled in Western India (Abiria). Ābhīra Rudrabhūti (A. C. 181) was a general of the Western Kshatrapas. Īśvarasena, son of Śivadatta, ruled a principality near Nāsika (A. C. 300). Ābhīras lived in Rājasthāna and Mālvā on the western frontier of the Gupta empire in Samudragupta's time (A. C. 360). An Ābhīra dynasty succeeded the Āndhrabhṛtyas, according to the *Vishṇu Purāṇa*. All these facts indicate that the Ābhīras occupied an important position in society in Rajputānā, Gujarāta, and even further south, before A. C. 509. Neither their names nor their language appears to be foreign; and even if they were originally foreigners, they were for all purposes children of the soil before the Christian era began. Many scholars believe that the Ābhīras entered India about B. C. 150 and migrated to Gujarāta a couple

of centuries later. According to Dr. Keith, they probably belonged to the Dardic branch of the Indian race.

III

For hundred years, Gujarāta formed part of the Gupta Empire. The Gupta period was the golden age of Indian history. Samudragupta, Candragupta II, the Vikramāditya of romance, Kumāragupta and Skandagupta were great, not only as conquerors and statesmen, but as patrons of all cultural activities. Their strong and just administration, more than their conquests, brought about the political consolidation of India north of the Narmadā. Their learning and ideals stimulated the growth and development of culture.

In the Gupta period, the old Āryan myths, known all over the country, were edited and compiled in works which have since become classic. The *Mahābhārata* was edited, and Purāṇas like the *Vāyu*, the *Harivans'a*, the *Matsya* and the *Mārkandeya* were composed. The study of law and ritual, science and philosophy, ethics and religion received great impetus. The old literature on these subjects was revised, in some cases, standardised; *Manu*, *Yājnavalkya* and other law texts were revised or composed; astronomy, mathematics and medicine were assiduously cultivated; and architecture, sculpture and painting reached a high level of artistic expression. Saṃskṛta, already the medium of intercourse for the cultured in the whole country, became the great unifying agency; the vehicle, the source, and the inspiration of culture in its manifold aspects; and the symbol of Āryan unity. Literary expression, too, reached its climax in the kāvyas, epics, and the nāṭakas, dramas. Kālidāsa, one of the world's great literary artists, lived, as is now accepted by many eminent authorities, at the court of Candragupta II, Vikramāditya; and his *Raghuvans'a*, *Meghadūta*, and *Sūkuntala* were accepted in India as specimens of literary art in its most perfect form. The worship of Vishṇu became the state religion, and the Brāhmanical view of Āryan culture, the dominant note in the nation's life. During the period seats of learning were lavishly endowed. So far, racial

unity and the common heritage of culture were the two ties which bound the Āryans together ; to them, was now added political unity. Though there is very little contemporary evidence, subsequent history fully bears out that these influences deeply affected life and literature in Gujarāta ; and it is more than probable that towards the composition of the *Harivans'a*, the *Matsya*, and the *Mārkandeya Purāṇas*, the people of Gujarāta made no small contribution.

IV

Most of the languages of India have grown up in one and the same way. Age after age, in each province, the dialect of the Āryans for the time being began to be developed intensely owing to the introduction of the vocabulary, the construction and the graces of Saṁskṛta which the cultured Āryans of Madhyadeśa spoke. The dialect thus cultivated soon lost touch with the deśabhāshā, the actual speech of the people. The deśabhāshā, however, developed along well-recognised phonetic principles ; and, when necessity arose, was in its turn made the object of literary culture. Thus the Prākṛtas, the Apabhrāṇas, and the present vernaculars were the deśabhāshās which, in succession to one another, attained literary form.

According to Sir George Grierson, there were two waves of Āryan immigration: one, which he calls that of the Āryans of the Outer Band, the other, that of the Midland (Madhyadeśa) Āryans. In course of time, the speech of the Midland Āryans became Saṁskṛta, and from time to time it lent its structure and wealth of diction to the dialects of the Outer Band. Under this influence, the different Prākṛtas, Apabhrāṇas and vernaculars came into existence.¹ The basis of the languages thus evolved was Outland, and the body, Midland. The base of the grammar adopted was the vernacular, and the enrichment was due to attempts made to simplify the literary language by using its vocabulary.²

If by the word deśabhāshā is meant literally the language of the soil, the dialect actually in use as distinguished from

1. Grierson, *Indo-Aryan Languages, Sanskrit ; Prakrit. Encyclo. Britannica.*
 2. Keith, *History of Sanskrit Literature* 34.

the language of literature, the evolution of the different Indian languages can easily be reconstructed. The language of the *Rgveda* is the first literary form of the primary *desabhāshā*—the dialect of the early Āryans of Madhyadeśa—which has come down to us, and the dialect itself may be presumed not to have been far removed from it. Perhaps the Śāryātas and the Bhṛgus spoke this primary *desabhāshā*. The dialect of the Yādava heroes must have been its later variety, fast growing into Saṃskṛta. We are, however, on firmer ground in the third century before Christ. Aśoka's edict, intended for popular instruction, is inscribed on rocks at Mount Giranāra, Sopāra near Bombay, and Dera Dun in the western variety of the primary *desabhāshā*. The inscriptions, scattered all over North India, show that the dialects spoken at the time were similar to one another.

The secondary *desabhāshās* were also sub-divided into Māhārāshṭrī, Śaursenī, Māgadhi and Paiśācī according to the province in which the variety was spoken. The first three are found in Saṃskṛta dramas. The Śaursenī variety, resembling Saṃskṛta and spoken in Madhyadeśa around Mathurā, was put in the mouth of ladies and the *vidūshaka*, the clown, by the rules of the drama. This Śaursenī prevailed in Gujarāta, as also perhaps the other varieties of Prākrta known as Ardha-Māgadhi, Jaina Māhārāshṭrī and Jaina Śaursenī, the last two so named because of the activities of the Jaina sādhus. The redaction in Jaina Māhārāshṭrī of the Jaina canon, at Valabhīpura in Kāthiāvāda, by the conference presided over by Devarddhigāṇi (A. C. 500), indicates that this form of the language was favoured by the Jains.¹

¹ There is no doubt that in this period the *desabhāshā* in Gujarāta was influenced not only by Māhārāshṭrī but the then prevailing Kanarese. An ancient Tamil tradition includes Gujarāta in the Panca Dravida or five Dravidian regions. Possibly it dates back to a time when South Gujarāta, or Lāṭa, had been included in Gujarāta but not yet brought under the dominance of the northern influences. It is likely, as Professor Turner suggests, the ancestor of Marāthi was further to the north in Asoka's time and that it was pushed south by the speakers of the ancestor of Gujarāti. So late as the ninth century A. C. Kanarese was spoken over a large part of Mahārāshtra and the Māhārāshṭrī was not the principal language in the present Marāthi-speaking area. This would explain the traces of Kanarese in the Gujarati language, *vide* J.B.B.R.A.S. 1930, p. 95, Master, *Some Parallelisms in Indo-Aryan and Dravidian Languages*.

These Prākṛtas soon drifted away from the deśabhāshās, which came to be known as Apabhrāṇa, the corruption of the norm. This popular speech, as opposed to Samskr̥ta and Prākṛta, was first made the object of literary culture by story writers. Hence arose the literary Apabhrāṇa, sometimes referred to as the language of the Ābhīras. For every secondary Prākṛta, there was a corresponding Apabhrāṇa, and a variety of the Śaursenī Apabhrāṇa prevalent in Gujarāta about A. C. 1000 is called by Mārkandeya (A. C. 1450), Gaurjari. This Apabhrāṇa in its turn became the object of literary culture; and the deśabhāsha continued to develop on phonetic lines, evolving the tertiary deśabhāshā, Gujarāti. Thus, age after age, the spoken language was intensely cultivated under the influence of Samskr̥ta, as also of the literary language of the preceding age which had ceased to grow, achieving for itself a new stage in literary expression.

To summarise the position of languages in Gujarāta during the period under review: A late variety of the primary deśabhāshā of the Āryans was in vogue about 200 B. C; Samskr̥ta, soon thereafter, became the literary and official language; Jaina Māhārashṭri Prākṛta was used by the Jaina sādhus in the fourth and fifth centuries, A. C; Śaursenī Apabhrāṇa, the spoken language of the people, was growing into a literary language from about the same time. King Guhasena of Valabhi (A. C. 559-569), according to an inscription, wrote poems in Samskr̥ta, Prākṛta and Apabhrāṇa.

V

From early times the Jaina sādhus became a cultural force in Gujarāta. Madhyadeśa and Magadha had no home to offer them; the schools of Āryan learning were deeply absorbed in solving questions of high philosophic and religious moment, and in making an advance on the system of philosophy and ethics from which Mahāvīra had borrowed his negative creed. Royal patronage was extended mainly to the Brāhmaṇas and the Baudhā bhikshus; the great imperial house of the Mauryas did not feel any attraction for Jainism. The imperial Guptas, devout worship-

pers of Vishṇu and ardent conquerors as they were, were not likely to admire a sect which spelt destruction to their masterful policy. The Jaina sādhus, celibates pledged for life to ceaseless travels and bent on the propagation of their faith, were, therefore, forced to explore more hospitable lands, and went south and west.

They turned for patronage and protection to Gujarāta with its cosmopolitan spirit and its poverty of great intellectual and literary tradition. Its rich middle-class longed for some literary entertainment which, without putting an undue strain on its religious zeal, could give a sense of spiritual security. Denied the patronage of highly cultured or literary audience, the Jaina sādhus specialised in a form, which could conveniently be utilised at once as a means of religious propaganda, and a source of popular entertainment. The Brāhmaṇas, to whom the literary and intellectual impulses of Mathurā, Kāśī and Nalanda were the very breath of life, and whom royal patronage had made independent of popular support, on the contrary, showed an interest only in the kind of literature which accorded with the higher standard prevailing in Madhyadeśa. They manifested no inclination to stoop to conquer the simple-minded or the idle rich of this distant colony.

Dharmakathā—religious story—is the category under which will fall many forms of literature to which the Jaina sādhus devoted themselves. The common element in all these kathās was an insistence on the purity of Jainism, and on the greatness of the gospel of renunciation under every circumstance. One of the sections of the Jaina scriptures is called *Dharmakathā-anuyoga*.

The Jainas turned classical legends, legendary lives of saints, moral tales and anecdotes into dharmakathās in order to spread their doctrine. Often, the epic legends were re-written to suit this propaganda; more often, a Purāṇic hero's life-story was re-told, making him a Jaina. These kathās based on legendary biography were called caritas. *Vāsudevacarita* was first composed by a Jaina teacher of Candragupta Maurya (c B. C. 320), and *Paumacariyam*, the Jaina version of the *Rāmāyaṇa*, and *Harivāṇśa*, by Vimala in A. C. 300,

Romantic stories were also utilised for writing dharma-kathās. Haribhadra (A. C. 750) acknowledged his indebtedness to pre-existing kathās, and, following ancient teachers, divided them into (i) Divya, (ii) Divyamānusha and (iii) Mānusha. He himself classified them into (i) Arthakāma, (ii) Samkīrṇa and (iii) Dharmakathā. The general public, as was perfectly natural, took a fancy to the kathās in which love was the central motive. The Jaina sādhu knew human weaknesses well. The author of *Vasudevahindi* insisted that dharmakathā should be properly diluted with good love-stories in order to achieve the best results. Udyotana laid down that a story should be like a newly wedded wife, decked with ornaments, auspicious, moving with graceful steps, sentimental, soft in speech, and ever pleasing to the minds of men.

The dharmakathā, with this object in view, was given a peculiar turn in Gujarāta. The stories of kings did not appeal to the commercial classes; but the social dharma-kathā, dealing with the love affairs of a nagara śetha, or a wealthy man's daughter, with acquisition of wealth as a substitute for heroism and renunciation according to Jaina tenets as the end of life, caught the popular imagination.

VI

Some fragments of a social dharmakathā of the period before A. C. 500, survive to give us an idea of what these kathās must have been like. *Tarangalolā*, or *Tarangavatī*, was composed by Pādalipta, born in Kośala, a protégé of the Śātavāhana kings of the South, and the founder of Palitāṇa in Kāthiāvāda, one of the places of Jaina pilgrimage. It was written in Prākṛta, contained many desī words, and was mentioned in *Anuyoga-dvāra* (A. C. 500). Various authors, from the eighth century downwards, have extolled the story and compared it to the Ganges. Śilācārya says that a story which lacks any trace of this kathā has neither art nor beauty. Again, another unknown author is surprised that the god of death should escape with an unbroken head when he carried away Pādalipta! The original work is lost, and its merits can be judged only from a summary in 1,644 gāthās.

composed, evidently by a process of very careful editing, by Nemicandra, and recently brought to light by Dr. Ernest Leuman. This short kathā shows how later authors of such kathās in artistically developed some elements of Pādalipta's tale without producing its charm. It is pre-eminently a love story of middle class life, in the poetic style of the period, full of delicate touches and refined sentiments, and, but for its depressing conclusion, a thing of beauty.

In Magadha, a young and beautiful Jaina nun goes to the wife of a nagara śetha for alms. She preaches the usual religious precepts, and, on being asked, tells her life-story to justify her early renunciation. Her original name was Tarangavatī. She was a daughter of the nagara śetha of Kauśāmbī, brought up in luxury, educated with care, and beautiful as the caripaka flower. Once she went to a garden, and, seeing cakravāka birds, the Indian symbol of undying love, on the lake, she swooned. Her friends revived her, and asked her what had caused her to faint so suddenly. Tarangavatī told them the story of her previous life: how she had been a cakravāki, and had lived with her mate on a lake in Angadeśa; how their love had transcended all earthly bonds; how a hunter, trying to shoot an arrow at an elephant bathing in the lake, had missed his mark and killed her mate; how, bewailing the loss of her beloved, she had immolated herself on the fire lighted by the repentant hunter to cremate the poor bird; and how, on seeing the birds sporting on the lake, the past had flashed upon her.

Once the past was recalled, Tarangavatī wanted to meet the lost comrade of her former life. In her grief at not being able to find him, she found solace in drawing pictures depicting the experiences of her former bird-life, and exhibiting them. The cakravāka, born as a son to a rich merchant in the same town, saw the pictures, recollected his past, and, remembering his beloved, fainted. The lovers were soon brought together, but their parents objected to the match. Elopement was the only way open to them, and the lovers resorted to it. They sought refuge in a forest; were attacked by a gang of robbers; and

were carried away to be offered as sacrifice to the goddess Kāli. But one of the robbers heard the story of their past life, recognised them as the very birds whose death he had caused in his past life when hunting an elephant, and allowed them to escape. From the robbers' camp, they ran away to a town, where their identity was discovered. The parents received them with open arms; and twelve months of unalloyed happiness followed.

The story, elaborated with consummate art, is at this stage made to subserve a religious purpose. Life cannot and must not be anything but an ordeal. The lovers meet a sadhu who tells them the story of his past. They recognise in him the hunter who had been the cause of their death in their former life, and the robber who had helped them to effect their escape. Dire truisms on life's futility follow. They leave love and happiness and mourning relatives behind them, and take to a life of renunciation inculcated by Jaina precepts. Each goes a different way. The story closes on a conventional note. Everybody expresses horror at the sinful ways of the world, the only refuge from which is the Jaina religion.

The story has the elements of romance so dear to Indian hearts: the inseparable cakravāka birds and the ideal of undying love running through a succession of lives. Both are depicted with a charm difficult to meet with in later social kathās. The cakravāka episode, even in the form in which it has come down to us, is one of the most beautiful in Indian literature.

CHAPTER III

THE KINGDOM OF GURJARATRĀ AND THE LOCALISATION OF FORMATIVE INFLUENCES.

(A. C. 500-1000)

The Huns—Valabhipura kings (509-766)—The Cāvadās—Kingdom of Gurjaratrā (c. 400-953)—the Gurjaras—Segregation of cultural forces—Sāṁskṛta literature—Kāvyas—Nāṭakas and Campūs—Bhattī (c. 641)—Māgha (c. 700)—Jainism—Early Jain literature—Haribhadra (c. 750)—*Samaraiccā Kāhā*—Udyotana (779)—*Kuvalayamālā*—Siddharshi (c. 906)—The influence of Sāṁskṛta.

Skandagupta appears to have lost Gujarāta a few years after the date of his Giranāra inscription (456). With his death (467), the Gupta empire fell. The Huns under Toramāṇa entered India, (c. 465) established themselves at Pavaiyā in the Punjab¹, and finally reached Ujjain (c. 500). Yaśodharman defeated Toramāṇa's son, Mihirākula (c. 533), and became the master of Western Mālvā, which thenceforth became an independent kingdom.

Senāpati Bhattārka defeated the Maitrakas (509), and ruled over a kingdom consisting of Saurāshṭra and a part of Ānartta from his capital, Valabhipura (modern Valā)². When Hiuen Tsiang visited it (640), it was a city of power, wealth and culture, and contained a large library of sacred books. The fame of its university had reached China; for Sthiramati, a Buddhist monk, in the beginning of the sixth century, and another Guramati, at the end of the same century, were invited to China. Śaivism and Buddhism were the favoured religions, and the temples of these faiths were richly endowed. The Valabhi kings are considered to be Gurjaras,³ or Maitrakas,⁴ and are generally classed as foreigners. But Senāpati Bhattārka defeated the foreign invaders and founded Valabhipura, rich with classical influence. His descendants bore

1. Udyotana, *Kuvalayamālā*.

2. *Bombay Gazetteer*, Vol. I, 87.

3. *op. cit.* 5.

4. Smith's *Early History of India*, 332.

the title of 'Paramamāheśvara'. His dynasty administered the country on Gupta lines. Dhruvasena, his descendant, (640) was a Kshatriya and the son-in-law of Śri Harṣa. All these facts, together with many others, do not exclude the probability of Senāpati Bhattārka being a rebel general of the Guptas,¹ who took advantage of the general confusion to carve for himself a little kingdom out of his master's empire. His descendants ruled over it till c. 766. About that time it was destroyed, according to some authorities, by Arabs from Mansura.

A scion of a small tribe, Vanarāja Cāvado, founded Añahilavāda Pāṭaṇa (c. 765), destined to become the capital of Gujarāta. The importance given to Vanarāja by later Jaina sādhus has given him a place in tradition perhaps far beyond what appears his due.

North Gujarāta was at this time a part of the kingdom of Gurjaratrā. Its capital Bhīnnamāla, or Śrimāla, lies about fifty miles west of Mount Ābu. Tradition dates its origin from c. 166, but it really came into prominence in c. 500. Its Brāhmaṇas, sādhus and warriors were mainly responsible for the culture and the power which made Añahilavāda Pāṭaṇa so famous. Prior to 400, there are traces of a Gurjara kingdom²; Gurjara feudatories, presumably subject to this central authority, ruled at Broach from 580 to 734. Śri Harṣa's father fought (c. 600) with Gurjaras who were allies of the Huns. The Gurjara kingdom, in Hiuen Tsiang's time (640), extended over Rajputāna and North Gujarāta. The author of *Kuvalayamāla*, who composed his work in 779, refers to Bhīnnamāla as situated in the beautiful Gurjara Deśa. Gurjaratrā, or Gurjara Bhūmi, included part of Jodhpura in 844, and Alwar in 960.

With this kingdom are associated two questions of great importance to the history of this period: Whether the Gurjaras were foreigners; and whether the name Gurjara denoted merely the ruling family, or embraced the people over whom these rulers held sway. According to the theory

1. Vaidya, *History of Medieval Hindu India*, Vol. I, 245.

2. Vide Gauris'ankara Oza, *Rajputānakā Itihāsa*, Pt. I.

accepted by some authorities, the Gurjaras were a foreign race which entered India c. 400–500; took kindly to Indian culture, founded the kingdom of Gurjaratrā, accepted the Hindu caste system; conquered Ānartta and Lāṭa in c. 700; subdued the Valabhī kings in c. 750; and abandoned Bhinnamāla in c. 953 to go and settle in Ānartta, and to make their chief, Mūlarāja, king of Āṇahilavāḍa Pāṭaṇa¹. Another theory treats them as Āryans who merely used the name of their country, Gurjaratrā, to distinguish themselves from the neighbouring peoples.² It is equally probable that a ruling clan which called itself Gurjara gave their kingdom the name of Gurjaratrā, the kingdom in its turn giving its name to its population.

For our purposes, the important facts are: that Gurjaratrā from c. 500 was an Āryan kingdom; that its capital was a seat of Āryan culture; that there is no evidence to prove that the Gurjara Gauda Brāhmaṇas, the Śrimāla Brāhmaṇas, the Poravāḍa and Ośavāla Kshatriyas, and the corresponding Vaiśyas were of foreign extraction; and that in 640 Hiuen Tsiang found the king a devout Āryan. There is no doubt that the kingdom of Gurjaratrā localised Āryan culture, and the linguistic and literary influences of Āryāvarta, so as to evolve in the fulness of time the cultural unit now known as Gujarāta. About 953 Gurjaratrā, which since c. 816 was ruled from its new capital, Kanauja, was broken up. Bhinnamāla was abandoned, and 18,000 families migrated to different parts of the country.

During this period, the Karnāṭaka Cālukyas under Pulakeśi (611) of Badāmi, and then the Rāshṭrakūṭas of Deccan occupied part of Aparānta and Lāṭa up to the banks of the Narmadā. The latter were overthrown by Tailapa of Mānyakhetā (978), the great Karnāṭaka monarch, who ruled it through a governor from Broach. Lāṭa to the north of the Narmadā, was first ruled from Ujjain, then by Gurjara feudatories from Broach, and later by Rāshṭrakūṭas.

1. D. R. Bhandarkar, *Foreign Elements in Hindu Population*. I. A. XL, 21; *Gurjaras* J. B. B. R. A. S. XXI. 413.

2. Vaidya, *History of Medieval Hindu India*, I. 83,

II

Indian culture of this period was in the keeping of kings, and the localisation of political forces, after the disruption of the empire of Śrī Harśa (c. 647), easily led to a segregation of cultural and literary influences, and in consequence, to a development of provincial characteristics. In the sixth and the seventh centuries, the memory of a glorious past embodying the ideal of an indivisible Āryavarta, the *Vedas*, Saṃskṛta and its inspiring literature, the Brāhmaṇas, and the sects of Buddha and Mahāvīra were unifying forces, stimulated and strengthened by Indian rulers, notably the Guptas and Śrī Harśa. But distinctive geographical determinants, the non-Āryan elements which varied with every province, and the conceit, ambition or jealousy of every petty conqueror acted as disruptive forces which tended to divide the country. The inter-action of these forces was responsible for a phenomenon bewildering to the foreign historian : an Indian national consciousness alternating or co-existing with a strong provincial feeling ; people in different parts of the country, under the influence of a common life and culture, exhibiting many characteristics of a single nation, and yet reduced by the ambition of ruling princes to no more than a mere conglomeration.

During the early part (600-800) of this period, when the Aryan colonies were marked off into the kingdoms of Gurjaratrā and Valabhipura, Bhīnnamāla¹ and Ānandapura became active centres of Aryan culture. Śūrparaka and Ujjayinī also influenced South Gujarāta.

The period under review was one of the most fruitful in Saṃskṛta literature ; for it was in this age that great epic and dramatic works were composed, grammar and rhetoric were studied, law and philosophy were developed. And Saṃskṛta became the most powerful of influences operating on the culture of the people. It was the language of the court, of literature, of the highest thought

1. It produced the famous astronomer, Brahmagupta (born 598), the author of *Sphutasiddhānta* (628).

and the noblest ideal. It impressed its genius upon Gujarāta, and prevented it, in spite of its fluid social and commercial life, from developing on any but Āryan lines.

The works of Kālidāsa, Bhavabhūti and Bāṇa, which fascinated literary men all over India, served to set a standard that goaded them to produce works possessing varying degrees of merit. Literary efforts were naturally directed to the kāvya, or the epic, the rupaka, or the drama, and the campū or the romance.

The kāvya owes its rise to the great epics, the *Rāmāyaṇa* and the *Mahābhārata*. It is a refined and polished epic, dominated by one sentiment, dealing with the adventures of a royal hero, or a royal family; and literary art shows itself at its best in the descriptions contained in it rather than in the narrative as a whole. The tradition of the kāvya, compact in form, elegant in expression and classic in self-restraint, which Kālidāsa left behind him, had naturally undergone a change for the worse on account of the excessive importance given to description. Bhāravi, prior to 600, made the kāvya a vehicle for illustrating grammar. The poet, anxious to win the praise of the pedant, turned a grammarian, and made a great language the victim of well-nigh ineradicable artificiality.

Bhatti, who composed *Rāvaṇavadha* under the patronage of Dharasena of Valabhī (c 641), carried forward the traditions of Bhāravi. The adventures of Rāma were employed by him to produce an elaborate story, and unrestrained fancy was allowed free play, resulting in the grotesque. About 700, Māgha lived at Bhīnnamāla. Bhatti's influence can be traced in his *S'isupālavadha*, which, in spite of defects common to the times, ranks among the best kāvyas in later Saṃskṛta literature, and abounds in elements which make it a good epic.

Lāṭa appears to possess distinctive literary traits. A kind of style, favoured by the authors of Lāṭa, had acquired the name of Lāṭi. Rājaśekhara represents the people of

Lāṭā as preferring Prākṛita and hating Saṃskṛta.¹ Humour was then another peculiarity of Lāṭā.²

III

The Jaina sādhus were very active during the five centuries under review; but the record of their activities has to be examined with caution.

The later Jaina sādhu has preserved this record. Whatever he wrote, his disciples studied, and the libraries of Jaina temples in Gujarāta preserved. When orthodoxy surrenders its treasures to the printing press, the history of Jainism, of Prākṛita, Apabhraṇa and Gujarāti will have to be written anew. But works, published so far, have made considerable contribution to the history and the literature of the period. They are of great linguistic and sociological value; but, except for the biographical details of the writer and his teachers and the record of reigns, they contain unreliable historical material. The material preserved is disconnected, one sided, or, in some cases, even distorted by religious bias; it is drawn very often from popular Jaina traditions; it sometimes conflicts with facts authenticated by contemporary records; and it creates a false historic perspective. But such as it is, it is sufficient to provide a correct estimate of Jaina literary activities.

About A. C. 500, Brāhmanism and Buddhism dominated Saurāshtra and Gurjaratrā; but Valabhīpura was hospitable enough to welcome the conference of sādhus which redacted the Jaina canon, thereafter called the Valabhī Vācana.

Jainism, like Buddhism, was an offshoot of Āryan thought. Neither Mahāvīra, nor his disciples, ever claimed to teach any but an Āryan creed; and the doctrine of re-birth, the supremacy of the five great vows, the efficacy of detachment, vairāgya, and the goal of final emancipation, kaivalya, which they taught were essentially Āryan doctrines. Though Jainism did not attract

1. पठन्ति लटमं लाटाः प्राकृतं संस्कृतद्विषः ।

2. Siñhadeva, Commentary on *Vāgbhatta*.

लाटी हास्यरसे प्रयोगनिपुणै रीतिः प्रवंधे कृता ।

a large Brāhmanical following, the Jaina sādhus were very often drawn from that class. About the first century of the Christian era, many of its great missionaries were learned Brāhmaṇas, whose ambition was to see that their doctrines acquired a place of honour among the learned in the land.

Vimala's *Paumacariyam*, written in Jain Māhārāshṭrī Prākṛta, was one of a large number of attempts to alter the *Rāmāyana* to suit the needs of the Jainas. Works like *Nandisūtra*, composed about the time of the Valabhi redaction, show that the religious and literary activities of the Jaina sādhus were influenced by the *Vedas*, the *Mahābhārata*, the *Rāmāyana*, the Purāṇas, the well-known systems of philosophy, the *Arthaśāstra* of Kautilya and the *Kāmasūtra*. Jainism was only one of the cultural achievements of Āryāvarta, though not very powerful or popular.

The revolt in favour of using Saṁskṛta as against Prākṛta, headed by Siddhasena Divākara (c. 533), was an attempt to raise the literature and the thought of the Jainas to the high intellectual level attained by those of the Brāhmaṇas. A Brāhmaṇa by birth, Siddhasena wrote a well-known text book of logic, and was, on the testimony of Hemacandra, a poet. This revolt naturally met with considerable opposition from the orthodox sādhus, who, moving among the illiterate, were blind to the great intellectual upheaval which was bringing about a deeper cultural unity in the country through language, literature and thought.

IV

The next stage of Jaina activity in Western India is represented by the life and works of Haribhadra (c. 750). Born a Brāhmaṇa at Cītoḍa, he was converted to Jainism by the nun Yākīni. His life was inspired by a strong hatred of the Buddhists who had killed his dearly loved nephews. He used the word viraha, bereavement, in the last verse of many of his works, it is said, to keep alive the memory of this loss. Proud and fierce, he travelled far and wide, displacing Buddhistic influence which was already on the wane. Haribhadra spent the best part of his life in

Gujarāta, and, according to tradition, wrote 1,444 works, religious, philosophical and literary, both in Samskr̥ta and Prākr̥ta.

Out of his many dharmakathās, *Samarāiccākahā* (*Samarādityakahā*), composed in Māhārāshtrī Prākr̥ta, has come down to us, and justifies his reputation so uniformly emphasized by successive generations of Jaina authors. It is written in a racy, simple, fluent prose interspersed mostly with verses in the Aryā metre, a welcome departure from the highly ornamental style which great masters of prose, like Bāṇa and Daṇḍin, affected. It is pre-eminently calculated to capture the imagination of lovers of romance rather than attract the admiration of a cultured few. The story is full of thrilling adventures of certain individuals through a succession of births as men, birds and beasts. The religious motive is inculcated at every step by the retribution which overtakes the heroes, who represent the cardinal sins, anger, deceit, avarice and untruth. The propagandist achieves his aim by repeatedly bringing home to the superstitious reader life's futility and the potency of Jainism as the only escape from it.

The story, in brief, is that Guṇasena, a prince, in his childhood always held up to ridicule Agniśarman, the ugly and mis-shapen son of the high priest. Tired of being a butt of ridicule, Agniśarman went to a sādhu to be initiated into the ways of asceticism. After the lapse of some years, Guṇasena, who had come to the throne by then, went to meet his old victim. He had, in the meanwhile, become a great ascetic. The king invited the ascetic to dinner. But, under a strict religious vow, he dined only once a month, and promised to come to the royal palace on the day he broke his fast. On the appointed day, the ascetic came to the royal palace. The king's men, however, were celebrating the birth of a prince and would not attend to the ascetic. Thereupon he went away; and was compelled to continue his fast for another month, as he had to go without his dinner that day. The king, when he came to know how the sage had been treated, in all humility, sought him out and

begged his forgiveness. Another invitation followed. The ascetic again came to the royal palace, only to be turned out a second time for some insignificant reason. Four times, the sage received the penitent king's invitation, but, on each occasion, was turned out without food or attention. Worked up to a fury, Agniśarman vowed to wreak eternal vengeance on the king through all successive lives, and, giving up all food, died. He observed his vow, and at every re-birth, he persecuted Guṇasena. As a result of a series of adventures, Agniśarman was consumed by his own malice and Guṇasena, acquiring higher merit at each fresh birth, attained salvation.

The story is well-told, and represents a stage of social dharmakathā different from *Tarangalolā*. Unlike the older work, its religious parts are woven into the main story. Literary effort is less apparent. The emotion of love, intense, fresh and natural, which dominates *Tarangalolā* becomes subordinate to a spirit of adventure and religious zeal. In *Tarangalolā*, karma, and remembrance of previous life and its consequences serve to motivate the story; in *Samarāiccā*, the story serves to illustrate those ideas and to impress certain moral principles upon the audience. In the former, the characters are taken from life; in the latter, they verge on the allegorical. The author himself calls it dharmakathā. The specimen furnished by Haribhadra suggests that a large body of fictional literature composed in Western India at that time, has been lost.

A little later (779) Udyotana, perhaps one of the disciples of Haribhadra, composed, mainly in Prākṛta and partly in Apabhrāṇa, his *Kuvalayamālā* in Jabālipura (Jhālora). It contains very valuable historical material, and, among other things, shows that in Gurjaradeśa, around Bhīnnamāla, Jainism had acquired great influence and the Jaina sādhus were active in pursuit of literature. A Samskrta version of this romance was made by Ratnaprabha (c1400). Udyotana's dharmakathā is still in manuscript. "This story", says the author, "composed without pride of poetic skill, has no literary point of view.

It has been composed with the object of only telling a dharmakathā. Let no one therefore find fault with it.”¹ It is woven round the old theme of retribution overtaking certain individuals who embody the cardinal sins through a succession of lives. But we miss Haribhadra’s raciness of style and freshness of presentation. Literary effort is transparent. The characters are more allegorical; the adventures are less exciting; the outlook on life is more pedantic. We feel narrow influences becoming predominant. The style of Bāṇa, not his creative art, is the principal inspiration.

Jaina dharmakathā was losing, or had lost, touch with real life. Siddharshi (906) wrote his *Upamitibhavaprapāñcakathā*, a lengthy allegory on the world’s worthlessness, in the form of a dharmakathā. It includes dreary sermons, an encyclopaedia of knowledge, and a collection of stories, good, bad and indifferent. It is a *reductio ad absurdum* of a didactic and allegorical story. Siddharshi apologetically refers to the necessity of composing in Saṁskṛta. “Saṁskṛta and Prākṛta equally deserve importance, but men of little learning prefer Saṁskṛta. If the remedy is at hand, why not please everybody?” A few decades later, Jaina poets, like Dhanapāla (973), the friend of king Muñja of Dhārā and the author *Tilakamañjari*, frankly accepted Saṁskṛta as the language of literature *par excellence*.

1. I quote from Muni Jinavijaya’s article on *Kuvalayamāṭā* in *Vasanta Smāraka*. (Guj.)

CHAPTER IV

HEMACANDRA AND HIS TIMES

(A. C. 961-1200)

Mūlarāja, the founder of the Cālukya dynasty of Añahilavāda Pāṭaṇa (961-996)—His successors—Jayasīṅha Siddharāja (1094-1143)—Kumārapāla (1143-1174)—Learning in Pāṭaṇa and Sūrpāraka—Sodhilhala (1026)—Hemacandra (1089-1173)—His life—His meeting with Siddharāja—Influence over Kumārapāla—Literary career—His position—Pioneer of Gujarāta as a cultural unit—*Dvyaśrayamahākāvya*—*Kumārapāla-carita*—Other works—*Siddhahemacandra*—His contemporaries—Sripāla—Rāmacandra (1093-1174)—*Nātyadarpaṇa*—His dramatic theory—*Nalavīṭā*—*Kaumudi-mitrāṇaiśudam*—The Drama in Gujarāta.

About 953 Bhīnnamāla was abandoned, and its residents migrated to different parts of the country. Mūlarāja, a Cālukya or Caulukya, established himself at Añahilavāda Pāṭaṇa, the capital of North Gujarāta (942 or 961).¹ A great general and a far-sighted statesman, he overcame Bārappa, the viceroy of the Deccan Cālukyas in Lāṭa; destroyed the formidable Grharipu of Saurāshṭra; and subdued Lākhā Fulāṇī of Kaccha. He was a devotee of Śiva. He founded the famous Rudramahālaya at Siddhapura, and invited learned Brāhmaṇas to come and settle in Gujarāta. His ambition was to weld these homogenous provinces into one kingdom.

Thus the foundation of modern Gujarāta was laid; and, about the beginning of the tenth century, North Gujarāta, then known as Sārasvata Maṇḍala, definitely came to be known as Gurjara Maṇḍala. His successors, the Cālukya kings of Añahilavāda Pāṭaṇa, soon came to be known as the 'Lords of the Gurjara Bhūmi.' They consolidated his conquests; and, as a result of their rule, Gujarāta became the home of power and culture. In the words of Kinloch Forbes, the author of *Rāsmālā*, 'their greatest and enduring claim to glory is, however, to be found in the fact that surpassing the boast of Augustus, they

1. The earlier date is corroborated by the Sāmbhara Inscription. See *Annual Report, 1926*, of The Sardar Museum, Jodhpur.

found their country waste and left it a land flowing with milk and honey'.

I

Mūlarāja was succeeded by his son, Cāmuṇḍa (997-1010). His grandson, Bhīma (1022-1064), fought valiantly against Mahmūd of Ghaznī when he raided Pāṭaṇa and sacked the temple of Somanātha at Prabhāsa in 1024. Bhīma soon recovered North Gujarāta, and consolidated his position. Under his beneficent rule, the country revived from the devastating effects of the invasion.

Bhīma's son, Karṇa (1064-1094), was also a good and a great king; but his illustrious grandson, Jayasīha Siddharāja (1094-1143), made Āṇahilavāḍa Pāṭaṇa the seat of an empire. He united North and South Gujarāta; annexed Kāthiāvāḍa, Kaccha and Mālvā; and carried his conquering arms to Ajmer in the north, Kolhāpura in the south, Mahobaka, modern Mahobā, in Bundelkhandā in the east. He was an indomitable warrior, a great monarch, and a very generous patron of art and learning. During the fifty years of his rule, Gujarāta became rich, powerful, and conscious of its greatness. The foundations of a new literary movement were laid; Pāṭaṇa acquired an all-India reputation as a seat of culture.

His nephew, Kumārapāla (1143-1174), succeeded him when past middle age, and followed in his footsteps for some years. About 1160, he came under the influence of a Jain sādhu, Hemacandra, and tried to introduce an ethical motive in the state.

II

Pāṭaṇa inherited the learning for which both Valabhīpura and Bhīnnamāla had been famous. Intercourse with Dhārā and Ujjayinī helped to keep alive the high literary traditions of classical Samskrta. The Brāhmaṇas invited by Mūlarāja to settle in Gujarāta, brought their literary and cultural traditions with them. The Nāgara Brāhmaṇas of Āṇandapura, modern Vadānagara, persisted in their loyalty to high Brāhmanical tradition, taste and learning. Uvvata (c. 1100), for instance, wrote a commentary on *Prātiśākhyas* and *Vājasaneyi Saṃhitā*. The Jaina sādhus not only continued to write religious

works but carried their activities into the field of secular learning.

The literary activities of Lāṭa are represented by Soddhala. He was born somewhere near Bhṛgukaccha, and was a Vālabha Kāyastha. He was brought up by his uncle Gangādhara. At Sthānaka, Thāna, three successive kings of Konkaṇa honoured him with friendship. Vatsarāja, the king of Lāṭa, also invited him to his court. He finished his work, *Udayasundarikathā*, at Śūrpāraka between 1026 and 1050. He was proud of his Kāyastha lineage, which he traced from Kālāditya, the brother of Śilāditya of Valabhī, and regarded himself as the peer of Vālmiki and Bāṇa. The work is an imitation of *Kādambarī*. Notwithstanding these finds, the literary atmosphere of the period remains dim, till it is lighted up by Hemacandra.

III

Hemacandra's works have been preserved with great care by generations of Jaina sādhus. They have, however, surrounded his life and achievements with unreliable and, at times, unsavoury episodes. A comparative study of the main legends, tested by autobiographical details supplied by Hemacandra himself, would yield a different picture of this poet, saint, politician, and one of the most versatile of Indian scholars.

On Kārttika Śukla 5, Samvat Year 1145, (1089) Cāṅgā was born a Moḍha Vāṇī at Dhandhukā. At the early age of eight, he was given away by his devout mother to Devacandra of the Purṇatalla Gaccha, a learned Jaina sādhu. Devacandra took the boy to Stambhatīrtha, Cambay, and, under the patronage of Udayana, the governor of the town, initiated him as a sādhu with the name of Somacandra. The infant sādhu then began his peregrinations, acquiring knowledge as he went. At the age of twenty-one, he was promoted to the dignity of a sūri, a preceptor. Thereafter, the little Cāṅgā was known as Hemacandrasūri.

Hemacandra soon came to be acknowledged as the most learned of Jaina sādhus. The Jainas were very powerful in Gujarāta from the tenth century onwards, when the

warrior-trader communities, like the Ośavālas and the Pora-vādas of Bhīnnamāla, migrated to Pāṭāṇa. The sādhus, who had carried on their religious and philanthropic propaganda under humiliating conditions till then, gained great strength. It was but natural that they should thenceforth strive to remove the badge of inferiority which had been imposed upon them by the more powerful and learned Brāhmaṇas. Persistent attempts had been made by them to enlist the sympathy of the ruling Cālukyas; and when Siddharāja came to the throne, it looked as though they would be rewarded with success. His mother Mīnāla, or Miyānalla Devī, was a Jaina, and so were some of his ministers. The sādhus suffered from great disadvantages. Their favourite language was the dead Prākṛta; their audience was small and mostly composed of the uninfluential; and their doctrine had been banned as heterodox. But the attempt of Siddhasena Divākara to raise the Jaina literature to the level of the Brāhmanical, was being followed by many sādhus. They felt an urge towards participation in the great literary movement which, through Saṃskṛta, was maintaining the homogeneity of politically divided India. Hemacandra stood out as the greatest of them all.

In 1138 he led the learned men of Pāṭāṇa who waited upon Siddharāja to offer their congratulations. The conqueror had just returned triumphant from a war with Mālvā. Siddharāja, jealous of the literary glory of Ujjayinī, asked Hemacandra to write a Saṃskṛta grammar, and procured for the scholar the then available grammars from different parts of the country. This was the scholar's opportunity for which he had long been waiting. He compiled his famous text-book of grammar, and, associating his name with that of the monarch, called it *Siddhahemacandra*. Siddharāja got copies of it made, and sent them to all the kings in India. Twenty copies were sent to Kashmir, then the home of learning. This gave Hemacandra reputation throughout India.

He was appointed court poet, and began to compose *Dvyāśrayamahākāvya*, in which he celebrated the glories of his patron's dynasty while illustrating the rules

of Saṃskṛta grammar. He acquired considerable influence over Siddharāja, which served to protect the Jainas from the indignities of jealous Brāhmaṇas who were powerful at court.

IV

On Siddharāja's death, Kumārapāla came to the throne in 1143, and Hemacandra went back to his literary work. Besides the appendices to his grammar, he composed *Anekārthasamgraha*, a dictionary of homonyms; *Chandonuśāsana*, a work on prosody; *Abhidhānacintāmaṇi*, a dictionary of synonyms; *S'eshākhyānāmālā*; *Des'ināmālā*, a lexicon of non-Saṃskṛta words; and *Nighāntus'esha* in three volumes, two of them dealing with medicine and botany, and the third, with jewels.

About 1157 he came in intimate contact with king Kumārapāla, who had successfully completed a series of campaigns against his neighbours. The king, a man of culture and about-sixty two years old, easily fell under the influence of the great scholar. The Jainas accepted the king as their co-religionist. Jaina authors of the succeeding centuries have taken delight in dwelling upon this incident to show that the king adopted the Jaina faith to the exclusion of the worship of Somanātha, the tutelary god of the Cālukyas. This claim is pitched too high. Reliable evidence establishes that Kumārapāla was a Śaiva till 1169, four years prior to his death; and that he was not converted to Jainism, if by that is meant that he gave up his family devotion to Śaivism. It is equally well-established that he accepted Hemacandra as a counsellor, and went to Jaina temples; that as a result of Hemacandra's advice, he issued edicts prohibiting the selling and eating of meat, and traffic in intoxicating beverages. That he gave up meat and wine, gambling, lechery and the chase, and took the vows which a devout Jaina takes, is well founded. Ahīnsā, non-violence, one of the cardinal principles of Aryan ethics, was for the first time made the basis of active social and political reform by Kumārapāla.

Hemacandra's literary activities continued even after he became the guide, philosopher and friend of Kumārapāla

about 1160. The works which he composed between 1160 and 1173 are *Yogasāstra*; *Vitarāgapras'asti*; a commentary on *Yogasāstra*; *Trishashṭis'ulakāpurushacarita*, being the lives of Jaina saints, including *Pariśishṭāparvan* and *Mahāvīracarita*; cantos V-XX of *Dvyās'raya*, in which the history of the Cālukyas was brought down to the time of Kumārapāla; *Kumārapālacarita* in Prākṛita; and a commentary on *Abhidhānacintāmani*. He died in 1173, and six months later his royal patron followed him. The commentary on the lexicon, *Anekārthasamgraha*, left incomplete, was completed by his disciple, Mahendra, after his death.

Hemacandra identified Mahāvīra with Śiva. To him, Jainism was the noblest of doctrines which made up dharma. He respected the *Vedas*, worshipped Soma-nātha, and accepted the authority of the *Mahābhārata* and the *Manusmṛti*. He was an apostle of Āryan culture. Saṃskṛta was to him life itself, and the classical kāvyas, grammars and poeties were the source of his inspiration. Though a zealous propagandist of his faith, he was not a separatist. He gave his sect and province an honourable status in the cultural life of India; and became, for his time, the greatest representative of classical learning, which stood for Indian unity.

Siddharāja's one aim in war and peace was to outshine the traditional fame of the semi-mythic Vikramāditya. He was a generous man, open to flattery, and anxious to attain immortality if literature could procure it for him. He was building an empire, and the people of Gujarāta were acquiring the proud consciousness of being a great people. Jaina valour and wealth had a great share in this achievement. Jaina sādhus, therefore, definitely cast in their lot with this province and decided to make Gujarāta their holy land. Hemacandra gave up even the peregrinations enjoined by his religious vows; and with masterly skill and statesmanship, he concentrated his intellectual powers upon leaving a great literary heritage to Gujarāta. He assiduously fostered a pride in the greatness of the Cālukya kings, who had identified themselves with its glory. In his *Dvyās'raya mahākāvya*, he described the glories of the Cālukyas in the orthodox

literary style, and invested the king of Pāṭaṇa with the dignity which classical poets had reserved for the ancient royal houses of the Sun and the Moon. Gurjara Bhūmi became a great country. Pāṭaṇa rivalled the glories of ancient Pāṭaliputra and Ayodhyā. But this later day specimen of the kāvya is, but for stray flashes of poetic merit and some historical material, lifeless and pedantic. Hyperbolic praise, characteristic of courtier-poets, mars the dignity of the whole poem, and is difficult to excuse in so versatile and great a scholar. It can only be explained by the fact that in the Pāṭaṇa of Siddharāja, literary taste and ideals had deteriorated.

Kumārapālacakrita, illustrating the rules of Prākṛta and Apabhranśa grammar, is an attempt to give a Vikramāditya of its own to Gujarāta. It has served as a model for innumerable caritas, prabandhas and rāsas, which have kept alive the memory of Cālukyan Gujarāta, fostered provincial patriotism, and helped to build up a tradition of unity for modern Gujarāta.

The poem opens with a description of Kumārapāla, and the feudatories waiting upon him. Anahilapura is then described, as also the wealth of the king, the splendour of its Jaina temples, and the liberality with which he worshipped at these temples. The magnificence of the king's possessions, his gardens, the luxury in which he lived, and the pastimes of his people during different seasons are then dealt with. Canto vi deals with Kumārapāla's war with Mallikārjuna of Koṇkaṇa. Āmbāda, minister Udayana's son, who bore the title of 'Rājapitāmaha', achieves a victory over the king of Koṇkaṇa and brings his head, covered with gold, to Kumārapāla. The other conquests of the king are then referred to. In canto vii, Kumārapāla wakes up to find himself a Jaina uttering religious wisdom, and invokes Śrītadevī. The goddess, in canto viii, delivers a sermon full of the well known philosophic and religious doctrines of Jainism. It is very poor as a kāvya. But it aims at conciseness and proportion, and bears some impress of the classical art, which later Gujarati poets never succeeded in reproducing. Prākṛta, as this

work shows, was next to *Samskrta* the literary language of the Jaina sādhus.

Trishashṭis'atākāpurusha, re-written from Śila's (c.870) *Mahāpurushacariyam*, and *Parīśiṣṭaparvan* are lengthy collection of Jaina legends of heroes and saints. They are typical of Jaina literature. In one of them, for instance, Candragupta Maurya is made out a devout Jaina. Ordinarily very crude, they appeal only to those who are fired by the ardour of faith. In Dr. Keith's words, they do not attain the level of literature.¹

His *Kāvyānus'āsana* is borrowed from Mammata's famous *Kāvyaprakāśa* and other similar works. His grammar *Siddha-hemacandra* is a monumental work. The first seven adhyāyas deal with *Samskrta*, and the eighth with *Prākṛta*, Śaurseni, Māgadhi, Paiśācī, Culikāpaiśācī, and *Apabhraṇa*. The work is more in the nature of a text-book prepared from works of authority, but has been of immense value in the study of *Prākṛta* and *Apabhraṇa*. His *Yogas'āstra* is very elementary, and falls far below the standard of many Jaina works on the subject. Hemacandra was a scholar and a practical reformer, rather than a thinker or a yogin.

VI

Hemacandra spent his life in trying to assert his ethical and literary superiority over the Brāhmaṇa scholars at the court of Pāṭaṇa. Their names and works have been unfortunately lost to us. Āmiga, grandfather of poet Someśvara, a Brāhmaṇa of Vādanagara, was the hereditary family priest of Siddharāja and a man of great learning. He was able to resist Hemacandra's attempts to acquire exclusive influence over the king. The great Bhāva Bṛhaspati, respected of Siddharāja, Kumārapāla, and the king of Ujjayinī, was from all accounts a mighty, venerable Brāhmaṇa of interprovincial influence. Kakkal, a Kāyastha and a friend of Hemacandra, was a great grammarian. But we know nothing of them except what is conveyed by stray and biased references in the works of Jaina authors.

Of the Jaina contemporaries of Hemacandra, the available list is fairly long. But most of them have left purely

1. *History of Sanskrit Literature*, 294.

religious works. One of them, however, is noteworthy. S'ripāla (c. 1095-1154) was, according to the Jaina authorities, kavīndra, poet laureate, of Siddharāja. The king, it is stated, had great affection for him and called him brother. He is said to be the author of a lost kāvya, *Vairocanaparājaya*. Some of his praśastis, eulogies, and a few verses quoted by other authors are available, and prove the poet's mastery over the technique then universally accepted by Saṃskṛta poets. Any estimate of his poetic worth is impossible. The poet's son and grandson were also poets. Two minor poets, Vardhamāna and Sāgaracandra, have left poems in eulogy of Siddharāja. Vāgbhāta, a son of the minister Udayana, wrote *Alāmkāra* on the lines of Hemacandra's *Kāvyañus'ūsana*.

VII

Some pupils of Hemacandra have left literary works, the most noteworthy of whom is Rāmacandra (c. 1093-1174). Siddharāja gave him the title of 'kavikatāramalla'. He appears also to have been a recipient of royal favour during the reign of Kumārapāla. But according to a story preserved by *Prabandhakośa* (1349), he tried to prevent Ajayapāla from succeeding Kumārapāla on the throne. The prince, upon his accession, took his revenge by making the politically minded sādhu stand on a red-hot piece of copper. Rāmacandra was a prolific writer. Some of his works possess real merit, a rare thing for an age in which mere capacity to write in stereotyped Saṃskṛta was often the only passport to literary fame. The poet called himself the author of a hundred prabandhas, out of which over twenty-five have come down to us.

Nātyadarpana, a treatise which Rāmacandra composed in collaboration with Guṇacandra, another pupil of Hemacandra, has valuable quotations from lost plays, and is a store-house of literary and historical material. This treatise, though planned on Uhanamjaya's *Daśarūpa*, shows its author to be an original thinker. He departed from the orthodox theory that there were only ten kinds of dramas, and added Nāṭikā and Prakaraṇi to make them twelve. But a bolder departure was to have divided rasa, sentiment, into

pleasurable and painful. सुखदुःखात्मको रसः। All the authorities, including Hemacandra, had insisted that the rasas must produce pleasure similar to that of realizing Brahma. But according to Rāmacandra, people go to see painful dramas in order to see the skill of the poet or the actor. Thus he entered upon a defence of Tragedy. Rāmacandra combated another prevailing belief that an actor did not experience the feelings which he represented. He maintained that an actor would himself feel what he wanted his audience to feel : 'just as a prostitute, in trying to please others, does herself experience pleasure.' Evidently the author was not merely a theoretical exponent of dramatic technique, but had practical experience of stagecraft.

His *Nalavilāsa* is a good instance from which to judge his literary worth. The story of Nala and Damayanti is so brimful of human elements and dramatic situations that few men of letters in India have escaped its fascination. The story, originally told in the *Mahābhārata*, has been made use of, among the old eminent authors, by Gurādhyā, Kshemendra, Somadeva, Śrīharsha and Trivikrama; and, among the Jaina writers before Rāmacandra, by Dharmasena and Hemacandra. After him, numerous Gujarātī authors through the centuries have worked upon it. But he alone has tried to introduce realism into the drama by eliminating some of its miraculous incidents, like the message sent through a swan. This may have been necessitated by the exigencies of the stage. It may have been also a result of literary perception unusual for those times, and entitles the poet to rank high among later-day dramatists.

Another noteworthy drama by the same author is *Kaumudimitrāṇandam*. It is a prakarana, a bourgeois comedy. The plot is made up of a number of incidents loosely woven together as in kathās. It is very much inferior to the prakarāṇa masterpiece, *Mrucchakatīka*, but has some delightful touches. At places, it discloses a sense of humour; and is characteristically free from allegory and the aggressively propagandistic features of Jaina works.

Mitrāṇanda, a merchant, with his friend Maitreya, while at sea, is stranded on an island occupied by a gang of

swindlers disguised as ascetics. The leader of the gang had a novel method of robbing people. He would entice a stranger to marry his daughter, Kaumudī; and, after the marriage, contrive to have him flung into a pit under the nuptial chamber. But, on this occasion when Mitrāñanda makes love to Kaumudi, she actually falls in love with her father's intended victim and reveals to him the impending danger. Both seek safety in flight to Siñhaladvīpa, Ceylon.

Their path, however, is beset with danger. Mitrāñanda, taken for a thief, is arrested, but is saved by the king whose son he has cured of snake-bite. The king leaves him and Kaumudī in charge of the minister. The minister, enamoured of Kaumudi, sends away Mitrāñanda to one of the king's vassals, who wants a victim for human sacrifice. Mitrāñanda is, however, recognised and saved by his friend Maitreya who happens to be in great favour with the vassal.

Kaumudi is turned out of the minister's house by his jealous wife. She wanders until she meets Sumitrā, daughter of a merchant. Shortly afterwards, she is captured with Sumitrā's family by Prince Vajravarman. When in captivity, Kaumudi and Sumitrā meet Makaranda, a friend of Mitrāñanda. Sumitrā marries Makarañda, and the three begin their unhappy adventures. They encounter a kāpālika, who, in order to kill Makaranda, revives a corpse. But the resurrected man kills the Kāpālika instead. Makaranda then repairs to the king of Ceylon and finds Mitrāñanda. The drama, so full of incoherent marvels, ends happily as Kaumudi meets her long-lost husband.

The lovers have been walking for a long time. Mitrāñanda offers to massage Kaumudi's tired feet. She, abashed, will not let him do so. "To forget good manners was not praiseworthy for the daughter-in-law of a respectable family". Then follows this dialogue :

MITRĀÑANDA [to himself] : She does not know my family, nor my temper. I have not conferred any obligation upon her. And yet this dark-eyed one has given up her relatives for me. Really, women are thoughtless when in love. [to KAUMUDI] Dear ! You have willingly undertaken great

hardships; left your home, borne cold, heat and wind, wandered on foot; made yourself the laughing-stock of relatives who loved you so long; and all this for me, a merchant from a very distant country, whose family, character and wealth you do not know, whose love you cannot be sure of. You wish to climb a mountain but blindly. You wish to cross the ocean without even a cockle shell to carry you across. Without remedy at hand, you have lashed a big snake to fury.

KAUMUDI: Āryaputra! All women behave like this. Why are you surprised at this conduct of mine? Women, inspired by love, leave their long-cherished family for lovers whom they have seen but for a moment.¹

MITRĀNANDA: [to himself]. Women are pre-eminent among the heroic. Blinded by love, they hold their life as blade of grass.²

KAUMUDI: They may go to foreign lands, suffer misery, wander unhappily; but they are true to their lovers, not to their own people.³

In Gujarāta, this was a century of drama. On festive or religious occasions, as a rule, plays were performed in temples with some kind of scenic display; and considerable attention was paid to acting. Out of the twenty six dramas, discovered and undiscovered, which Gujarāta has contributed to the six hundred odd dramas in Saṁskṛta, twenty three belong to the century between c. 1150 and 1250; and of these, Rāmacandra composed as many as eleven. He wrote four varieties, nāṭaka, prakaraṇa, nāṭikā and vyāyoga. Three dramas were written by two other pupils of Hemacandra, Devacandra and Yaśahcandra; and the rest, by writers of the succeeding two generations. Hemacandra and Rāmacandra made a great effort to plant the drama in Gujarāta, but it struck no root.

1. क्षणमात्रदृष्टियजनप्रेमभरोद्दिव्यला महिलाः ।
चिरपरिचितानपि मुञ्चन्ति बान्धवानेषा किल प्रकृतिः ॥
2. वीरेषु गणनां पूर्वं परमहन्ति योषितः ।
यास्तृणायाभिमन्यन्ते प्राणान् प्रेमान्वचेतसः ॥
3. देशं ब्रजन्ति विषमं सहन्ते दुःखं भ्राम्यति दुःखिताः ।
तथापि महिलानां प्रेम दयिते न स्वजनवर्गे ॥

CHAPTER V

APABHRAÑŚA LITERATURE

Early references to Apabhrāñśa—Its extent—Its early literature—Dhanapāla (c. 900)—*Bhavisayattakahā*—The literature found in Hemacandra's works.—In the works of Somaprabha (1185).—In the works of Merutuṅga (1303)—*Muñjarāśa*.

Apabhrāñśa was a literary language of Gujerāta at least from the time of the rise of Valabhipura. Dandin (c. 600) recorded that literature found expression in four media: Saṁskṛta, Prākṛta, Apabhrāñśa, and Mixed. "The speech of Ābhīras and others in literature is known as Apabhrāñśa," he said, thus clearly implying that Apabhrāñśa was spoken not only by Ābhīras but by others as well, and that it had become the object of literary culture. Bhāmaha (c. 650) described kāvya as threefold: Saṁskṛta, Prākṛta and Apabhrāñśa. Rudraṭa (c. 900) put it on a level with the older literary Prākṛtas and Saṁskṛta, and recognised varieties according to the country in which it was spoken. Rājaśekhara (c. 900) made it a limb of the Kāvyanupurusha, poetry personified, and referred to it as being used in the literature of Māravāda and Sāurāshṭra. In his time, it was a literary language but had not ceased to be spoken. Bhoja (c. 1000) contemptuously refers to the Gurjaras as being satisfied with this language and no other. Nemisādhu (c. 1069) calls Apabhrāñśa Prākṛta itself, and refers to its varieties, Upanāgara, Ābhīra, and Grāmya. According to him, the language could be properly learnt only from the people themselves. Thus, Apabhrāñśa had one dialect for citizens, another for Ābhīras, a third for the vulgar, and was a spoken language in the eleventh century.¹

During the Cālukyan period, a living literature was being produced by men who, away from the learning which prevailed at court, addressed themselves to the people in their own dialect. What of it is published is enough to give an idea of its variety, beauty and its comparative immunity from pedantry and religious obsession. Its outlook was

1. See Note A at the end of the chapter.

artifices often detracted from its homely charm. Folk literature, like folk music, have one thing in common: they make a direct appeal to the hearts of men.

Dohākos'a, composed in East Bengal, contains many Apabhrānsa verses. Svayambhūdeva (c. 900) wrote a Jaina *Harivāns'apurāṇa* and *Paumacariyam*. Dhavala also composed *Harivāns'apurāṇa* in eighteen thousand verses. But the most popular form of literature was the social dharmakathā, of which an excellent specimen has been preserved. *Bhavisayattakahā* (Skt: *Bhavishyathathā*) was composed by Dhanapāla about the tenth century.¹

The poet belonged to a Dhakkada Vanika family of Dhanāsiri living, probably, near Mount Ābu. The style bears traces of Saṁskṛta inspiration; the description is vivid and true to life; the story is well-told. It is made up of two disjointed parts, the original kathā and the typical Jaina ending. The first part of the story is very interesting, rich in adventure, and powerful in appeal. In some places, it possesses the freshness which we associate with the stirring tales in the *Arabian Nights*.

III.

In the city of Gajapura, or Hastināpura, there lived a young, handsome and wealthy merchant, and his wife, Kamalaśri. Kamalaśri gave birth to Bhavishya, the hero of the poem. He grew up into a very attractive child and received both a liberal and a military education.

His father grew cold towards his mother and married a second wife, Surūpā. She gave birth to Bāndhudatta, who grew up strong and turbulent, wanton and pleasure-loving. He was a terror to respectable citizens. A desire to go to foreign lands took possession of this boy, and he collected about him needy young merchants ready to participate in his adventures. Even the king could not withhold his permission from this impetuous youth. His brother, Bhavishya, was also infected with the spirit of adventure and joined his younger brother.

The father's parting advice is reminiscent of Polonius'.

1. Vide Appendix I.

If any difficulty comes your way, act thus: Never speak a harsh word. Son, speak like an ignorant man who knows not the ways of commerce. Never give your heart even to a friend. Speak little and in measured terms. Increase your wealth by all means; if need be, even by deceiving and making signs with hands. Praise your own commodities, and learn the mind of the other party by diverting his attention. Never let your secrets be known, and always try to know those of others. Heed not another's actions, even if you come to know of them; deflect not from your course. Do not let anyone know your character, but discover the nature of others by gaining their confidence.¹

They sailed down the river Yamunā and came to the open sea. A gale drove their little fleet to a distant island, Mainākadvīpa by name. The young adventurers landed on the island. Bhavishya went into the interior in search of fruits and flowers, and was soon lost sight of. Bāndhudatta had now an opportunity to translate hatred for his brother into action, and, in spite of the remonstrances of his companions, ordered the party to set sail.

When Bhavishya found that he had been left alone on an unknown island, he courageously entered the forest full of birds and beasts; and after making an offering to Jina, he took a path which led across the mountains. He came upon a city with lofty buildings, beautiful archways, white-painted houses with half-open doors and windows, and a market-place rich in wares. All these, however, presented an unearthly appearance. The palace was untenanted and silent. 'All musical instruments had assumed silence with the thought that there was no body to play on them.' Undaunted, Bhavishya came to a temple, where he duly offered worship, and went to sleep.

1. तु उद्धिं च उद्धिं जइ तं किर किजजइ वयणुवि नउ करालु जंपिज्जइ ।
बोल्हिं पुत जेम अणाणिंड किं वणिउत्तं मग्गु न याणिंड ।
सुहियहि हियउ णाहिं अपिव्वउ परिमिंड थोउ थोउ जंपिव्वउ ।
अत्थु विढप्पइ विविहपयारिहि वंचिवि करसनासंचारिहि ।
अप्पणु पक्खे भंड सलहिव्वउ अणहो चित्तु विचित्तु लहेव्वउ ।
अप्पणु अंगु णाहि दरिसिव्वउ अणहो तणडं परामरिसिव्वउ ।
घत्ता । परकज्ज सुणंतुवि णउ सुणइं अप्पण कज्जहो णउ चलइ ।
ण कलावइ केणवि णियचरिउ परहो अंगि पइसिवि कलइ ॥ ६ ॥

God Acyutanātha came to know of his plight, and ordered: Mañibhadra, the king of Yakshas, to protect Bhavishya and lead him back safely to Gajapura. When Bhavishya awoke from his sleep, he heard words directing him to go to a house where his future wife awaited him. He followed the direction, and found a lovely maiden, 'whose limbs, visible through her filmy dress, slyly laughed at him'. She slowly overcame her shyness, and besought him to take her away before the demon, who had made the city lifeless, destroyed him. Bhavishya narrated to her his own story; was convinced that they were made for each other; and offered marriage to her. The girl expressed willingness to accept him.

On hearing this, the son of Pañkajas'ri (Bhavishya), gifted with good manners and well-born, smiled, and said, "Oh long-eyed one! What you say is right. I am myself amazed. Though deserted by my own relatives and kinsmen, I was led to you in this way, no doubt, by my good luck. The traders with whom I came left me alone in the forest; and as I wandered from place to place, I saw your house. Drive all your fears away. Have no fears, daughter of a good merchant. You are well-born; I, son of a merchant, am led to you in this desert by fate. Now, everything will soon be well.

The young lady trembled with excitement, and, straightway, 'was pierced with the arrows of the god of love'. The girl 'with tremulous eyes', though overpowered by bashfulness which showed her graces to advantage, was bold; and quite modern. She asked, "Why don't you do what is imminent?"

But she did not yet know the man's character.

1. तं निषुणिवि पंक्यसिरिपुत्ति विहसित सीलकुलकयज्ञुत्ति ।
 है पसयच्छ कहिउ पदं चंगउ महु अच्छेरयविनिउ अंगउ ।
 हृउंमि इत्थु दइवि संजोइउ नियवंधवसयणहि विच्छोइउ ।
 जेण समाणु वणिज्जे आयउ तेण जि वणि घल्लिउ असहायउ ।
 सेरउ दीविं दीउ भमंतउ बलणिं तउ मंदिरि संपत्तउ ।
 एवहि दूरि दुरिउ विसज्जहि अभउ अभउ भउ सयलु विवज्जहि ।
 दुहुं वणिवरकुमारि कुलि पुंगले हउं वणिउत्तु देसि कुरु जंगले ।
 विहिवलणिं संधिउ समागउ मंछुडु होसइ सयलावि चंगउ ।

Bhavishya, muttering a prayer to Vīra, firmly replied, "O Lady with lovely eyes, what you say is right. But, beauteous maid, I am proud to abstain from taking what is not given to me ceremonially. When some one is found to give you to me in marriage, your desire will be satisfied. If nobody gives your hand to me, we shall live only as comrades in spirit. . . . The girl perceived that he was an extraordinary man and restrained her feelings. The sun had not yet set.¹

A desert isle, a setting sun, a beautiful maiden and a handsome man discovering their soul's affinity, the girl's audacious question, and the reply are elements in a situation full of charm and romance. And it is the work of a celibate Jaina sādhu addressed to a Gujarāti middle-class audience a thousand years ago!

Suddenly the demon appeared, fearful as darkness, like unto 'the loud laughter of Death.' Bhavishya faced him, ready for fight. But the demon suddenly recollected his former life and took kindly to the hero. In a sudden outburst of friendliness, he made the city hum with life, and bestowed it, as also the maiden, on the lucky hero.

Years passed, happy for Bhavishya and his wife, unhappy for the bereaved parents in distant Gajapura. In course of time, the young lovers were tired of the city. "To live in this lonely city is to see a dream, or to dance in darkness." They left it, and, with all their valuables, came to the seashore, where they hoisted a signal on the top of a tree to attract the attention of a passing ship.

Bāndhudatta's party was again ship-wrecked on the island, and met the couple. Bhavishya forgave his perfidious brother, loaded him with presents, and told him his story. Bāndhu, though jealous and spiteful, spoke sweet words and celebrated their re-union. In a happy mood, they all prepared to leave the island. But when the boats

1. पमणइं वीरचरितु अकंपित चंगउ पइं पसयच्छ पयंपित ।
अह महु मुद्धी परिपुडमाणहो अथि निवत्ति अंदत्तादाणहो ।
जाम्बहिं मज्जु को वि पइं देसइ तामहिं सञ्चु तेय तं होसइ ।
अह नउ देइ कोइ तउ अंगउ ता अह्वहं साहम्मिय सेगउ ।
घता । तो चिंतिउ ताए एहु कोवि सामन्तु नवि ।
संवरित वियारु नहि अत्थवणहो छुक्कुरवि ॥

were ready, Bhavishya happened to be away making a religious offering, and Bañdhu repeated his old trick. Heedless of every one's protests, he set sail carrying away with him the bride and the wealth of his brother.

The story now begins to suffer in interest. Bañdhu made unsuccessful overtures to Bhavishyānurūpā, his brother's wife. Ultimately, Bañdhu reached Gajapura, passed off the lady as his wife, and the wealth as his own, and received great honours from the king. Only Kamalā, Bhavishya's mother, was disconsolate as her son was not among those who had returned.

The king of the Yakshas, however, brought Bhavishya to Gajapura in his aerial car. The hero met his mother, and sought justice from the king. The king punished the perfidious Bañdhu, but forgave him at the instance of his magnanimous brother. The guilty were forgiven, and, to crown the general feeling of reconciliation, the king offered his daughter, Sumitrā, to Bhavishya.

The prince of Poyañāpura, in the meantime, marched on Gajapura. The king of Gajapura offered resistance, his army led by Bhavishya. And in the battle that ensued, he was victorious owing to the valour of the hero. The conqueror was appointed Yuvarāja by the king. This was, perhaps, the closing incident of the story as it originally stood before a Jaina author retouched it. Bhavishya and his wife went to Tilakdvipa, where a sage explained to them the principles of Jainism, and recounted the past lives of Bhavishya. The hero, thereupon, renounced the world.

IV

Hemacandra has preserved several quotations from the Apabhrañśa literature of the tenth and eleventh centuries. If these quotations are any indication, the literature of the time was mythological, religious, didactic, erotic and heroic. The elegant phrase and the picturesque image so often found in these verses indicate a well-developed literature.

HEROIC

Look at my lord : he has been described as the breaker of the temples of elephants gone wild in hundreds of battles.¹

Oh, friend ! It is just as well that my lord has been killed in the battle. Had he come home vanquished, I should have felt ashamed before my friends.²

On the field of battle, where arrows destroy arrows and swords cut swords, my husband cuts his way through a crowd of warriors.³

Dear friend ! My husband, when he is angry, destroys his enemies with his weapons as well as his hands.⁴

Of the two of us who have gone to the field of battle, who will seek the Goddess of Victory ? And who will seize the Goddess of Death by the hair, and live ?⁵

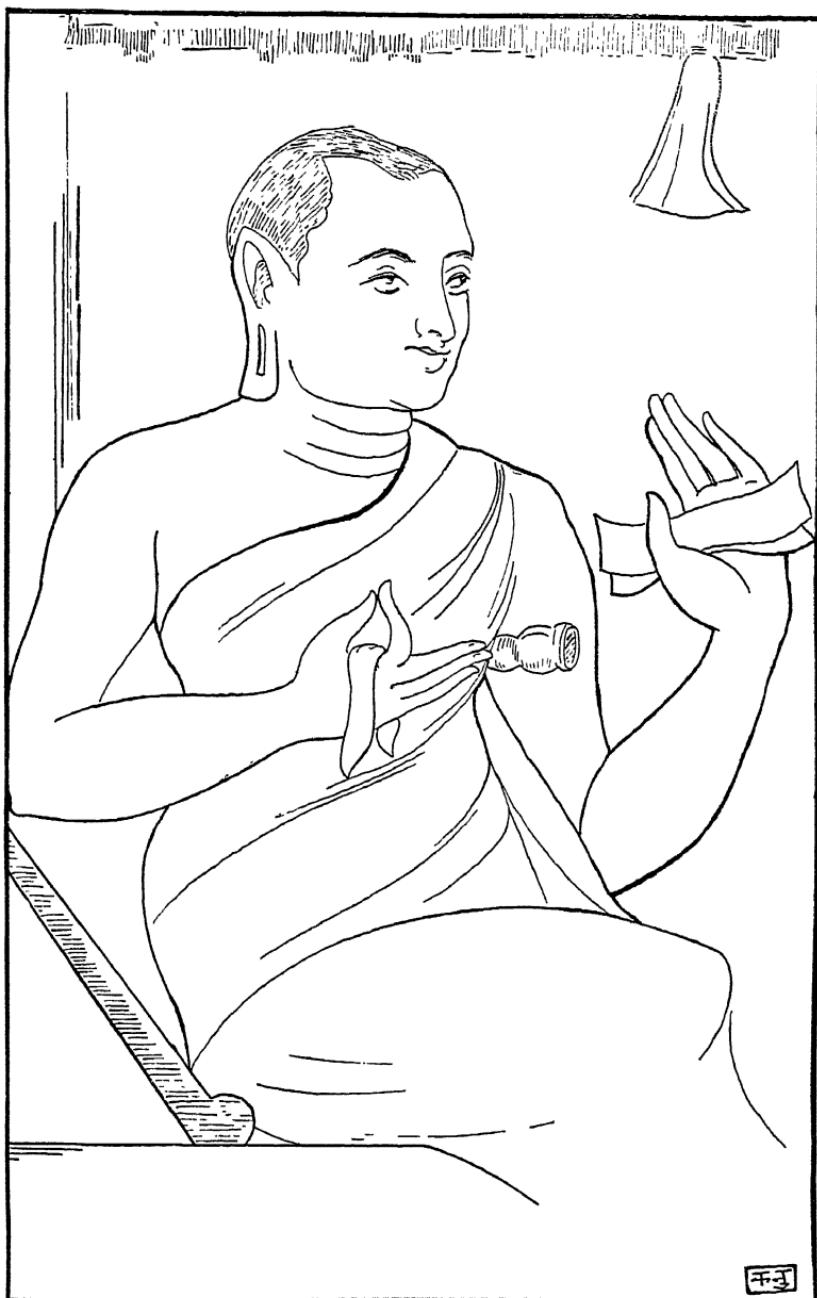
Cowards say thus : " We are but few, while the enemies are many," Look at the sky, young lady ! Only one moon gives light.⁶

DIDACTIC

The ocean keeps grass on the surface and jewels at the bottom; so, too, the master abandons his good servants and honours the wicked ones.⁷

Merits do not beget prosperity, but may beget fame. A lion does not cost even a penny, while an elephant costs lakhs.⁸

1. संगरसएहि जु वण्णअइ, देक्खु अम्हारा कन्तु ।
अईमत्तहं चत्कुसहं, गयकुम्भइं दारन्तु ॥
2. भला हुआ जु मारिआ, वहिणि महारा कन्तु ।
लज्जेज्जं तु वयसिअहु, जइ भग्गा धरु एन्तु ॥
3. जहिं कपिऊजइ सरिण सरु, छिज्जइ खजिण खग्गु ।
ताहिं तेहइ भडधड निवहि, कन्तु पयासइ मग्गु ॥
4. कन्तु महारउ छालि सहिए, निच्छइं रुसइ जासु ।
अथिहिं सत्थिहिं हथिथिहिं वि, ठाउवि फेडइ तासु ॥
5. पइं मइं बोहिंवि रणगयहिं को जयसिरि तकेइ ; ।
केसाहिं लेपिणु जमधरिणि, भण सुहु को थकेइ ॥
6. अम्हे थोवा रिउ बहुअ, कायर एम्ब भणन्ति ।
मुद्दि निहाल हि गयणयलु, कइ जण जोण्ह करेन्ति ॥
7. सायरु उप्परि तणु धरइ, तलि धलइं रयणाइं ।
सामि सुभिच्चुवि परिहरइ, सम्माणेइ खलाइं ॥
8. गुणहिं न संपइ कित्ति पर, फल लिहिआ भुंजन्ति ।
केसरि न लहइ बोहु अवि, गय लक्खोहिं घेप्पन्ति ॥



HEMACANDRA

People take fruits from trees, but cast off bitter leaves. But great trees, like good men, bear those leaves on their laps.¹

A wicked person, falling from great height, destroys his own people, even as a boulder, rolling down from the top of a mountain, crushes other boulders.²

Very rare, indeed, in this Kali age, is the man who hides his own virtues and reveals those of others. I pay my homage to that good man.³

To whom is life not dear? Who has no love of money? When time comes the great consider both of them contemptible as grass.⁴

The fire under the ocean does not care whether the waters are dried up. Is it not enough that it keeps on burning even in water?⁵

HEROIC

The body had not met his body. The lips did not touch his lips. Even as I was drinking in his lotus-face, the meeting came to an end.⁶

Why cannot this young lady look farther by the light of the moon, when she can see her hand in the darkness by means of the rays issuing from her face?⁷

What pity can these breasts have for others, when they cruelly fling themselves on their own heart? Men! Take care of yourselves. The breasts of maidens are ruthless.⁸

1. वच्छहे गृण्हइ फलइ जणु, कहुपल्लव वज्जेइ ।
तोवि महददुमु सुअणु जिवं, ते उच्छंगि धरेइ ॥
2. दूरझाणे पडित खलु, अप्पणु जणु मारेइ ।
जिह गिरिसिंगहुं पडिअ सिल, अन्नुवि चूरु करेइ ॥
3. जो गुण गोवइ अप्पणा, पयडा करइ परसु ।
तसु हउं कलिजुगि दुलहहो, बलि किजउं सुअणसु ॥
4. जीवित कासु न बलहउं, धणु कणु कासु न इहु ।
दोणिवि अवसरनिविडिआइं, तिणासम गणइ विसिहु ॥
5. सोसउ म सोसउच्चिअ, उअही बडवानलस्स किं तेण ।
जं जलइ जले जलणो, आएण वि किं न पज्जंतं ॥
6. अंगहिं अंग न मिलिअउ, हलि अहरें अहरु न पतु ।
पिअ जोअन्ति हे मुहकमछु, एम्बइ सुरउ समत्त ॥
7. निअमुहकरहिवि मुद्धकर, अन्धारइ पडि पेक्खइ ।
ससिमंडल चंदिमए पुण, कांइ न दूरे देक्खइ ॥
8. फोडेन्ति जे हियहउं अप्पणउं, ताहं पराइ कवण धण ।
रख्सेज्जहु लौअहो अप्पणा, बालहे जाया विसम थण ॥

If she loves me, she will be dead by now; and if, she be alive still, she has no love for me. In any way, I have lost my wife. Why do you thunder you wicked cloud? ¹

Oh, bee, don't you make a buzzing noise in this forest. Don't you lament as you look in that direction. The Mālatī creeper whose separation has brought you to death is in another country.²

My heart has been captured by you; you have been taken in by her; she dances to the tune of another. O beloved! What can I do? It is just like a fish swallowing another.³

V.

During the Cālukyan period, several Jaina sādhus composed prayers and religious legends in Apabhrañśa. Most of these religious compositions were adaptations from the Prākṛta which had long ceased to be understood by the ordinary people. When the sādhus at the court of Pātana, who formed the aristocracy of the priesthood, devoted themselves to Saṁskṛta, their humble co-workers continued to cater for the needs of the masses in their own language. But even their language soon ceased to develop on independent lines. Those who made use of Apabhrañśa looked for inspiration to the sādhus who employed Saṁskṛta; and such fragments as have come down to us show that Apabhrañśa literature flourished in the twelfth century on the wealth of expression and the grace of style furnished by Saṁskṛta masterpieces.

The following extracts from Somaprabha's *Kumārapālatapratibodha* will suffice to give an idea of the lines of progress which Apabhrañśa followed.

If there is dishonour, but not death, one should go into exile; but one should not wander about playing into the hands of the wicked.⁴

1. जइ ससणेही तो मुइअ, अह जीवइ निन्नेह ।
बिहिविं पयारेहि गइअ धण, किं गजजइ खल मेह ॥
2. भमरु म रुणद्वाणि रणणइ, सा दिसी जोइ म रोइ ।
सा मालइ देसन्तरिअ, जतु तुहुं मरहि विओइ ॥
3. महु हियउं तई ताए तुहुं, सविअन्नैं विनडिज्जइ ।
पिअ काईं करउं हउं काईं तुहुं मच्छें मच्छु गिलिजज्जइ ॥
4. माणी पणद्वई जई न तणु तो दसेडा चइज्ज ।
मा दुज्जन कर पल्लविहिं दंसिज्जंतु भमिज्ज ॥

The notes of the cukoo are heard. Spring has come on the earth. The great King, Love, like a warrior, has given an exhibition of his victorious might.¹

Seeing the rays (kara, which also means hands) of the Sun, the lover, Dame North is fascinated. Dame South sighs out Malaya breezes. The Sylvan goddess, covered by reddish new leaves, glows, as if dressed in red apparel, in the arms of her lover, Spring.²

The fresh sprouts of mango trees sparkle with swarms of black bees, as if the flames of love were emitting a stream of smoke.³

VI.

Hemacandra has quoted two verses from a *Muñjārāsa*. Merutunga has given some more, and has also based *Muñjaprabandha*, in his *Prabandhacintāmaṇi*, on it. Evidently, it was a popular love poem of the eleventh century describing the adventures of Muñja, the king of Malvā styled Pṛthivivallabha (c. 950-997). Its sentiments were unsophisticated, and its language, based on popular idioms. Perhaps it was what Hemacandra calls a grāmya mahākāvya.

Muñja, the gay lover and the indomitable conquerer, travels every night twelve yojanas to meet a lady-love. Later, his passion cools down, and she addresses him thus:

Muñja, the bond of love is already loose. Fool, don't you know that the thunders of Āshādha are already heard, and soon the roads will be unfit (for your dromedary to travel)?⁴ . . .

1. अह कोइलकुलरवमुहुङ्कु भुणवि वसंतु पग्दु ।
भटु व मयण-महा-निवह, पयडिअ-विजय मरटु ॥
३
2. सूरु पलोइवि कंत-करु, उत्तरदिसि आसतु ।
नीसासु व दाहिण दिसय, मल्य समीर पवतु ॥
काणण-सिरि सोहइ, अरुण-नव-पल्लव-परिणद्ध ।
न रत्तंसुय-पावरिय, महु-पिययम-संबद्ध ॥
3. सहयारिहि मंजरि सहाहि अमर-समूह सणाह ।
जालात व मयणानलह पसरिय-धूम-पवाह ॥
4. मुज घडलादोरडी पेक्खिसि न गमारि ।
आसाडि घनगज्जीइ चिक्खिलि होसेडवारि ॥ *Muñjaprabandha.*

As you leave my arms, so do I leave yours. Who is at fault ? But if you leave my heart, I shall know that Muñja is wroth with me.¹

The water-maiden bears up life by kissing her own hand—the hand which drank the crystal clear water in which the beloved Muñja was reflected.²

Muñja carries on a life-long war with king Tailapa of Karṇātaka. Against the advice of his minister, Rudrāditya, he crosses the Godāvarī; is defeated; and is captured by Tailapa. Tailapa's sister Mrñālavatī, a widow, falls in love with Muñja. While both are looking in a mirror, the elderly widow bewails her grey hair.

Muñja says, "Mrñālavati, do not weep over departed youth. Sugarcandy, even if broken into a thousand pieces, will taste sweet."³

Efforts are being made by Muñja's friends to rescue him from the subterranean cell in which he is kept. Muñja insists on taking Mrñālavatī with him. She, afraid of losing her lover if they went to Dhārā, informs her brother about the plan; and it is frustrated by Tailapa.

Women are clever in inventing amorous talks to please the mind; the person who confides in them comes to grief.⁴

Tailapa forces Muñja to beg from door to door. The poet says :

Why did you not die by fire or string ? Why did you not become a heap of ashes ? To day, Muñja, tied to a string, is taken from house to house like a dancing monkey.⁵

1. बाह्विछोडवि जाहि तुहुं हउं तेवंइ को दोसु ।
हिअथिउ जइ नीसरहि जाणउं मुंज सरोसु ॥ *Siddhahemcandra*
2. रक्खई सा विसहारिणी वे कर चुंबिवि जीउ ।
पडिबिंबिअ मुंजालु जलु जेहिं अडोहिउ पीउ ॥ (*op. cit.*)

The meaning is obscure. I take मुंजालु to be मुंज; otherwise the verse would refer to a minister of Siddharāja.

3. मुंज भणइ मुणालवइ जुव्वण गयुं न झरि ।
जइ सक्कर सय खंड थिय तो इस मीढी चूरि ॥ *Muñjaprabandha*
4. सउ चित्त हरिसद्वी भम्मणह बत्तीस डीहियां ।
हियमि ते नर दङ्ड सीझे जे वीससइ थियां ॥ (*op. cit.*)
5. झोली तुट्टी किं न मुउ किं न हुयउ छारपुंज ।
हिंडइ दोरी बंधीयउ जिम मंकड तिम मुंज ॥ (*op. cit.*)

While begging, Muñja calls upon the spirit of his departed minister who had advised him against crossing the Godāvari.

Rudrāditya, now in heaven ! Unattended, I stand, deprived of my elephants, chariots, horses and men. Call me to you : I stand with my face towards you.¹

A proud damsel contemptuously gives him whey to drink in a cup made of dry leaves. Muñja says :

Simple-hearted damsel ! Do not turn away in pride, seeing me with a cup of leaves in my hand. Muñja was once the master of fourteen hundred and seventy-six elephants but now he has lost them all.²

Mrñālavati offers alms to Muñja.

Muñja says, "Mrñālavati, if wisdom after the event is the same as before it, no one would be overcome by calamity."³

Mrñālavati replies :

When luck turned, even the ten-headed king (Rāvana), the master of seas and the lord of the forts of Lankā, was destroyed. Therefore, Muñja, do not grieve.⁴

Ultimately, Muñja meets death under the feet of Tailapa's elephant.

The language of this poem approximates the earliest specimen of Old Gujarātī found in the works of the twelfth century.

Apabhrañśa, thus, had a rich and varied literature intended for the people. But at the end of the thirteenth century, it was fast becoming inaccessible to the ordinary people, who no longer used it in speech. The déshabhāśa of the people, Old Gujarātī, was spoken from about 1100, or, perhaps, earlier.

1. गय गय रहगय तुरय गय पायकडा निभिच ।
सगगट्टिय करि मन्तण उम्मुहुं रुदाइच ॥ (op. cit.)
2. भोलि मुनिध गव्वु करि पिक्खि विपङ्गुपांइ ।
चउदसइ सइं छहुतरई मुज्जह गयह गयाई ॥ (op. cit.)
3. जा मति पच्छइ संपज्जइ सामति पहिली होइ ।
मुंज भणइ मुणालवइ विघ्न न वेढई कोइ ॥ (op. cit.)
4. सायर धाइ लंक गढ गढवइ दससिरि राउ ।
भगगक्षय सो भज्जि गय मुंज म करि विसाउ ॥ (op. cit.)

NOTE A. REFERENCES TO APABHRAṄŚA

1. Patañjali, *Mahābhāṣya* (B. C. 150). *ante* p. 17.
एकैकस्यहि शब्दस्य बहवोऽपत्रंशाः तथ्यथा । गौरिरित्यस्य शब्दस्य गावी गोणी
गोता गोपोतलिकेत्येवमादयोऽपत्रंशाः ।
2. Bharata, *Nātyāśāstra* XVII. (A.C. 200.) *ante* p. 17.
एवमेतत्तुविज्ञेयं प्राकृतं संस्कृतं तथा ।
अत ऊर्ध्वं प्रवक्ष्यामि देशभाषाप्रकल्पनम् ॥ २४ ॥.....
गवाश्वाजाविकौष्ट्रदि घोषस्थाननिवासिनाम् ।
आभीरोक्तिः शावरी वा द्राविडी द्रविडादितु ॥ ५५ ॥
3. Inscription of Dharasena II of Valabhi, referring to his father Guha-sena (559-569), *Bombay Gazetteer* Vol. I, p. 90. *ante* p. 21.
संस्कृतप्राकृतापत्रंशभाषात्रयप्रतिबद्धप्रबन्धरचनानिपुणतर.....
4. Daṇḍin, *Kāvyaṭadarśa* I. (c. 600). *ante* p. 48.
तदेव वाङ्मयं भ्युः संस्कृतं प्राकृतं तथा ।
अपत्रंशश्च मिश्रं चेत्याहुरार्याश्चत्रुर्विधम् ॥ ३२ ॥.....
आभीरादिगिरः काव्येष्वपत्रंश इति स्मृताः ।
शास्त्रे तु संस्कृतादन्यदपत्रंशतयोदितम् ॥ ३६ ॥
5. Bhāmaha, *Kāvyaṭāmkaṛa* I. (c. 650). *ante* p. 48.
शब्दार्थौ सहितौ काव्यं गद्यं पद्यं च तद्विधा ।
संस्कृतं प्राकृतं चान्यदपत्रंश इति त्रिधा ॥ ३६ ॥
6. Rudrata, *Kāvyaṭāmkaṛa* II. (c. 900) *ante* p. 48.
प्राकृतसंस्कृतमागधपिशाचभाषाश्च शौरसेनीच ।
षष्ठोऽत्र भूरिभेदो देशविदेशादपत्रंशः ॥ १२ ॥
7. Rājāsekharā, *Kāvyaṭamāṇī* (c. 900) *ante* p. 48.
(a) शब्दार्थौ ते शरीरं संस्कृतं मुखं प्राकृतं बाहुः जधनमपत्रंशः पैशाचं पादौ
उरोमिश्रम् ।
- (b) गौडाद्याः संस्कृतस्थाः परिचितरूचयः प्राकृते लाटदेश्याः
सापत्रंशप्रयोगाः सकलमरुभुवष्टक भादानकाश्च ।
आवन्त्याः पारियात्राः सहदशपुरजैर्भूतभाषां भजन्ते
यो मध्येमध्यदेशं निवसति स कविः सर्वभाषानिषणः ॥....
- (c) सुराष्ट्रत्रणवाद्या ये पठन्त्यर्पितसौष्ठवम् ।
अपत्रंशावदंशानि ते संस्कृतवचांस्यपि ॥
- (d) अपत्रंशभाषाप्रवणः परिचारक वर्गः ...
- (e) पश्चिमेनापत्रंशिनः कवयः ।

8. Bhoja, *Sarasvatikanṭhabharana* (c. 1000), *ante* p. 48.

अपभ्रंशेन तुष्यन्ति स्वेन नान्येन गुर्जराः ।

9. Nemisādhu, Commentary on Rudrāta's above quoted *Kāvyaśālaṁkara* II. 12. (c. 1069). *ante* p. 48.

तथाप्राकृतमेवापभ्रंशाः । स चान्यैरूपनागराभीरग्राम्यावभेदेन त्रिधौक्तस्तनि-
रासार्थं मुक्तं भूरिभेद इति । कुतो देशविशेषात् । तस्य च लक्षणं लोकादेव सम्यगवसेयं

10. Hemacandra, *Siddhahemacandra* (c. 1140) contains 120 sūtras on Apa-
bhrañśa, and about 180 verses by way of illustrations. *ante* p. 53-55.

11. *Vāgbhattaśālaṁkara* (c. 1200), *ante* p. 44.

अपभ्रंशस्तु तच्छुद्धं यद्यदूदेशेषु भाषितम् ।...

यस्मिन्देशो स्वभावतो या भाषेच्यते सोपभ्रंशो भवतीत्यर्थः ।

2. Mārkaṇḍeya, *Prākṛtasarvasa* (1450), *ante* p. 21.

(a) ब्राचंडो लाटवैद्मर्तुपनागरनागरौ । ... द्राविड गौर्जराः ॥... ...

सप्तविंशत्यपभ्रंशाः: ॥

(b) संस्कृताद्या च गौर्जरी । चकारात् पूर्वोक्तक्भाषाग्रहणम् ॥

It is likely that there was only one literary Apabhrañśa, and not many; that it was used as lingua franca by the cultured in the whole of North India from Mahārashtra and Gujarāt to Assam; and that the allied modern Indian vernaculars, Hindi, Bengali, Marāthi, Gujarātī &c. sprang from it. Vide, P. L. Vaidya, *The Apabhrañśa Literature of the Tenth Century and its Influence on Marathi Language*. Jour. Bom. University I. vi. 218. May, 1933.

CHAPTER VI.

SOMEŚVARA AND HIS TIMES.

(A. C. 1173-1297)

Yasahpāla (c. 1174)—*Moharājaparājaya*—Somaprabha (1185),—*Kumārapāla-pratibodha*—Political changes (1179-1297)—Viradhavala, Vastupāla, and Tejahpāla—Vastupāla as patron of learning—Someśvara (1184-1254)—*Kirtti kaumudi*—*Surathoisava*—*Uttāgharaghava*—Pralhādana (1164-1209) *Pārthapāra-krama*—Vastupāla's *Naranārāyanānanda*—Arisinha's *Sukṛtasāṅkirtana*—Balabhadra's *Vasantavilāsa*—Jayasinha's *Hammiramada mardana* (1222)—Udayaprabha—Subhāta—Medical works—The artistic value of the literature.

On the death of Kumārapāla, his nephew Ajayapāla (1174-76) succeeded to the throne, but not without combating a conspiracy in which some of Hemacandra's pupils were involved. He was not amenable to their influence as was his uncle before him; and later Jaina authors had their revenge by attributing to him vices of which contemporary records absolve him.

Yaśahpāla, a Jaina Modha Vanika occupying a high position in the king's service, composed an allegorical drama, *Moharājaparājaya*, celebrating the supposed conversion of Kumārapāla to Jainism. The drama was composed between 1174 and 1177, and was performed at Kumāra-vihāra at Tharapadra, modern Tharāda near Pālaṇapura. The drama, except for Kumārapāla, Hemacandra and, perhaps, the court jester, contains allegorical characters, and is a good specimen of later-day literary performances. Yaśahpāla's style is simple and delightful, but lacks the classical touch. In technique, incident and human interest, his work is decidedly inferior to Rāmacandra's.

Jhānārpaṇa, the spy sent to report on Moha, Delusion, comes to king Kumārapāla and reports that Moha has successfully besieged the city of 'Man's Mind'. Its king, Vivekacandra, the Moon of Discrimination, has fled, taking his wife and his daughter, Kṛpāsundarī, Compassion, with him. One of Kumārapāla's queens, Kirttimāñjari, Garland of Fame, with her brother Pratāpa, Valour, is also reported

as thinking of going over to Moha, as the king had fallen under the influence of a Jaina sādhu.

In Act II, Kumārapāla sees Kṛpāsundarī, and falls in love with her. The queen, Rājyaśrī, Royalty, is angry with the king, and the king asks to be forgiven. In Act III, Puṇyaketu, the Banner of Merit, conceals himself behind the statue of a goddess; and, making believe that the goddess is speaking, prevails upon Rājyaśrī not only to give up her wrath, but to send an offer for Kṛpāsundarī's hand. But, when the offer is sent, Viveka consents only on condition that the seven vices are banished from the kingdom, and the king abolishes the practice of confiscating the estate of men dying without male issue. The king agrees to the conditions and forgoes the property of a dead millionaire, who, however, turns up with a new bride in an aerial car. In Act IV, gambling, flesh-eating, drinking, slaughter, theft and adultery are banished in spite of the plea that they bring in revenue. In Act V, the king, armed by Hemacandra with his *Yogaśāstra*, wins a victory over Moha.

Moharājaparājaya contains materials for reconstructing the life and splendour of Pāṭana and its merchants, 'whose wealth was the envy of emperors'. An interesting episode refers to the act of Kumārapāla in abrogating the law, whereby the estate of a deceased leaving a widow but no son escheated to the crown. When the king was informed that a millionaire, Kubera, had died and that his vast wealth had lapsed to him under the law, he feelingly expressed himself thus :

What policy is it which entitles wicked kings to take a dead man's wealth, collected by him in high hopes, after a long struggle, and with multitude of worries? The sinners who snatch away the loin cloth from a weeping woman may not have any compassion; but have they no sense of shame? ¹

Again, when he found that the relatives of the deceased

1 आशाबन्धादह्व ह सुचिरं संचितं क्लेशलक्ष्यैः
केयं नीतिरूपतिहतका यन्मृतस्वं हरन्ति ।
कन्दन्नारीजघनवसनाक्षेपपापोत्कटाना
मा : किं तेषां हृदि यदिकृपा नास्ति तर्त्कि त्रपापि ॥

would not enter his house before the king's servants had taken possession of his wealth under the law, he said :

Afraid of the king, the relatives of a person dying sonless cannot even perform his obsequies. The members of his family, crying with grief, are made miserable by the king's servants, who, more ruthless than the servants of Death, are busy searching for wealth.¹

These verses throw light on a custom then in vogue, and on the sentiments which ruled Kumārapāla's conduct. A court receiver in an administration suit filed on the death of a man under modern law, has scarcely improved upon these ancient ways of king's men.

In Yaśahpāla, we have the logical extension of the literary movement which Hemacandra introduced, of weaving round the kings of Pāṭaṇa an atmosphere which classical kāvyas had created round the epic heroes. But literary inspiration had receded into the back-ground. Sidharāja, Kumārapāla and Hemacandra were invested with a transparently semi-mythic importance. And the classical style was unabashedly made to ply the bard's inglorious trade, or play a hand-maid to the religious zealot.

II.

The next author of importance was Somaprabha, a sādhu. He wrote his *Kumārapālapratibodha* in c. 1185, twelve years after Kumārpāla's death at Pāṭaṇa in the upāśraya of Siddhapāla, Śripāla's son. The work was read by the author to Guṇacandra and two other disciples of Hemacandra. The work is principally in Prākṛta and Apabhraṇa, with some parts in Saṁskṛta. The author sets out his object thus :

Though the lives of Hemacandrasūri and Kumārapāla are interesting from other points of view, I desire to say something about the teaching of the Jaina faith only.

And faithfully does the author keep his word ; for, the work is a series of sermons on Jaina vows supposed to

1. कर्तुं तत्क्षणमौर्वदेहिकमहो पापं भयाद्गुभुजां
निष्पुत्रस्य मृतस्य बान्धवजनः स्तिर्गधोऽपि नासीदति ।
कन्दनिकं च कदर्थते गृहजनोन्निष्पद्धिरन्तर्धनं
धिक्षष्टं यमकिंकरैरिव नृपव्यापारिभिर्निष्कृपैः ॥

have been delivered by Hemacandra to Kumārapāla, and gives an exaggerated account of how the latter carried them into practice. This lengthy work is dreary and devoid of any literary merit or historical value. The work is useful only as a landmark. It shows how, within two decades, the Jaina sādhus canonised Hemacandra and Kumārapāla, and absorbed them so completely in their religious literature that they ceased to be looked upon as men. Idolatry, in literature as in life, finds a fertile soil in India, and ruins the literary gifts of many who would be noteworthy writers but for it.

The author's other works are *Sumatināthacarita*, a religious work; *Sūktimuktāvalī*, a collection of didactic verses; *S'atārthakāvyam*, verses having a hundred meanings; and *Sringāravairāgyatarānginī*, a tirade against women. None of these are of any literary value.

A remarkable work is *Pancākhyāna* by Purṇabhadra (1199). It is a revised version of *Pañcatantra* of Vishṇuśarman. This edition, prepared by the sādhu at the instance of a minister of Jhālora, has enabled modern scholars to restore this valuable contribution of India to the literature of the world.

III

Ajayapāla died in 1176, and was succeeded by his infant son, Bāla Mūlarāja, who died in c. 1178. During this period Mahmūd, or Shahab-ud-din Ghori, invaded Gujarāta; but its seasoned army led by the queen-mother, Naikādevī, drove back the invader.

In c. 1179 the throne of Pātaṇa came to be occupied by Bhīma II. He styled himself Abhinava Siddharāja, but chroniclers have dubbed him Bholo, the Simpleton. The feudatories revolted against his authority, but were soon suppressed by Arṇorāja Vāghelā, a Cālukya of Dholkā, who threw his weight on the side of his king. Arṇorāja's son, Lāvaṇyaprasāda, or Lavaṇaprasāda, whom Bhīma appointed a sarveśvara, dictator, followed in his father's footsteps and, with the assistance of his son Viradhabala, consolidated the authority of Pātaṇa.

Both the Vāghelās, father and son, held their court at Dholkā. Under their strong rule, the kingdom again became powerful. Except for an unsuccessful invasion in 1194 by a Muslim army headed by Kutb-ud-din Aibak, Gujarāta was happy. In 1242 Bhima, who had outlived three generations of viceregents, died and Viradhabala's son, Viśaladeva, formally occupied the throne of Pāṭāṇa. During his vigorous reign of nineteen years, he revived the golden prime of Jayasīha Siddharaja, and assumed, with some justification, the dignity of Mahārājādhirāja. He was the last great Hindu king of Gujarāta.

On his death in c. 1261, his throne was occupied by Arjuna up to c. 1264; by Sāraṅga from c. 1265 to 1296; and by Karṇa, popularly known as ghelo or crazy, from c. 1296 to c. 1304. After Viśaladeva's death, petty wars destroyed the power of Pāṭāṇa, which soon came to rule over only a small part of North Gujarāta and Kāthiāvāda. In or about 1297, Ulugh Khan, the brother of Sultan Alla-ud-din Khilji occupied Pāṭāṇa, sacked the temple of Somanātha and laid waste the country. The end of the thirteenth century of the Christian era saw the end of self-governed Gujarāta.

The period from c. 1200 to 1250, when the great Vāghelās presided over the destinies of the country, represented a half century of great activity in the fields both of conquest and literature. Lavaṇaprasāda, Viradhabala, and Viśaladeva were warriors, administrators and patrons of literature. They also knew how to choose their servants well and wisely. About c. 1220 Viradhabala invited the two brothers, Vastupāla and Tejahpāla, sons of a Jaina, merchant, Āśārāja, to become ministers of state. Rich and religiously disposed, they soon proved to be great warriors and statesmen. Jaina, Hindu, and even Muslim shrines shared their generosity. They erected temples and patronised art, their temples at Ābu being monuments of Indian art. Vastupāla was married to Lalitadevī, Tejahpāla to Anupādevī. Both ladies assisted the ministers in their work and were held in great esteem. The statesmanship and valour of the brothers gave to Gujarāta its last Mahārājādhirāja in Viśaladeva. Vastupāla

died in c. 1248, Tejahpāla a few years later; and both retained their power and the confidence of their sovereign till the last.

Vastupāla was decidedly the greater of the two. His personality, statesmanship, heroism and munificence evoked a chorus of literary praise. Someśvara, the family priest of the royal Cālukyas, composed works in his honour, and a host of other literary men followed the example. Many poets have been mentioned in contemporary works as being under his protection. The minister appreciated and encouraged literature; established three libraries at a cost of eighteen crores of rupees; procured for the poets the manuscripts of literary masterpieces; and helped them in the preservation of their works. And the poets repaid their debt well: they gave immortality to his life and works.

IV

Someśvara (c. 1184-1254) was the leading poet of Vastupāla's court. He was the family priest of the kings of Gujarāta, a direct descendant of Śola, the priest of Mūlarāja, and the grandson of Āmiga who officiated as a priest to Siddharāja. His father, Kumāra, was a physician as well, and cured Ajayapāla of his wounds. Someśvara has left two mahākāvyas, *Kirttikaumudi* and *Surathotsava*; one drama, *Ullāgharāghava*; *Rāmas'atka*; and two *Pras'astis*, one of which has not yet been found.

Kirttikaumudi served as a model to many contemporary kāvyas which had Vastupāla as its hero, and represents a further stage in the evolution of the movement which, as we saw, could be traced to Hemacandra's *Dvyās'raya*. The audience loved to look back proudly upon the times of Siddharāja and Kumārapāla, particularly as Lavaṇaprasāda and Viradhavala were trying to restore Pāṭaṇa to its former glory.

Someśvara was an ardent admirer of Kālidāsa and looked upon *Raghuvans'a* as his model.

Kālidāsa was born a poet, and he sang Śrī Rāma's life. It was a mixture of sugar and milk.¹

1. कालिदास कविर्जीतः श्रीरामचरितस्य यत् ।
स एष शर्करा योगः पयसः समुपयत् ॥

Among the latter day poets, he mentions Māgha, Bhāravi, Bāṇa, Dhanapāla, Bilhana, Hemacandra, Nīlakanṭha, Pralhādāna, Naracandra, Vijayasena, Subhaṭa, Yashahavīra and Vastupāla, the last six of whom were his contemporaries.

The poet describes the city of Pāṭaṇa 'the house of Śrī'; its fort and its gardens where damsels come to play; the chants of its Brāhmaṇas, the songs of its women, the eulogies of its bards; its houses which were white like snow, its palaces in which luxury reigned; and the sacrificial smoke which, like Yamunā, rose skywards to join the heavenly Gangā. The city outshines all the cities of traditional fame. The poet then describes the river, the temples comparable to the Himālaya, the banners of the temples 'so high as to protect even Aruṇa, the Sun's charioteer, from his master's fiery rays'; the roads crowded with elephants and horses. The women also come in for their share of praise.

Wherever the women move, undulating with grace, the eyes of the gallants follow like their maid servants. Those who are looked at by the women with sidelong glances, are smitten by the god of love, who, though bodiless, assumes a body. Here, Brahmā created women of matchless beauty; and yet their beauty was matched by its reflection in the bejewelled walls.¹

In canto ii, the poet gives a short history of the kings of Pāṭaṇa, beginning with Mūlarāja. Siddharāja is rightly given the central place. Lavanaprasāda's dream is then described. Gurjara Rājyalakshmi, the royal dignity of Gujarāta, appears to him, 'a goddess in the very image of a full-moon night, her face white like the moon, a white mark on her face, in white clothes, a white garland in her hand'. She laments the downfall of Pāṭaṇa, weeps over her vanished glory and departed heroes.

1. यत्रयत्र प्रसर्पन्ति सलीलं यन्मृगिद्वशः ।
दासीव द्विष्टरन्वेति तत्रतत्र विलासिनाम् ॥
वीक्षिता वलितश्रीवं तन्वीभिर्यत्र केपियत् ।
मन्ये व्यावर्त्तिंगेन तेऽनङ्गेनापि ताडिताः ॥
रूपेणाग्रतिमाः कांता यत्र धात्रा कृताः किल ।
तथापि प्रतिमास्तासां संजाता रत्नभित्तिषु ॥ 1. 68, 69, 70.

Here darkness was unknown, for, the scions of the line of Mūlarāja spread their light all around. But, now, a light was not to be found even at night. The city, once resounded with drums at night, ; now, only the howl of jackals is heard. Then, the lake bloomed with the lotus-faces of young damsels ; now, it helplessly sheds tear-drops as the wind blows over it.

And she exhorts Lavaṇaprasāda to win back her departed glory.

The dream vanishes, and the hero sends for his son, and his priest, the poet. The poet explains the meaning of the dream and recommends the appointment of a good minister.

In canto iii, the family of Vastupāla comes in for a highly eulogistic tribute. The king appoints Vastupāla as his minister. (canto iv.) The minister takes charge of Khambhāta and is faced with an invasion from the South. Śaṅkha, king of Lāṭa, also sends a message threatening to march on the city. (canto v) The poet, then, deals with Vastupāla's war with Śaṅkha and celebrates his patron's victory in high flown phrase. (canto vi) He sings the beauties of Khambhāta in the traditional manner of kāvyas and narrates Vastupāla's conversation with his poets. (canto vii) Then follows a description of moon-rise (canto viii); of the daily life of the minister and (canto ix); of his pilgrimage to Śatruñjaya, Girāñjara and Prabhāśa.

Someśvara's diction has both grace and lucidity. When he has something new to say, he rises above the wearisome and degenerate imitation of classic models. The kāvya had become rigid and lifeless. The vicious taste of the pāṇḍitas perpetuated the bondage of form, style and expression which were no longer living interpretations of life; and, like all worn out conventions, they stifled the soul that accepted them. From the historical point of view the work is invaluable. The author had first-hand knowledge of events connected with the Cālukya kings, and was free from any propagandist zeal. In the first three cantos, he sets men and events in a fairly correct perspective, and is a fairly reliable guide for leading the reader out of the labyrinth of Jaina works.

His next mahākāvya, *Surathotsava*, deals with the episode from the *Märkandeya Purāṇa*, of King Suratha who reconquered his lost kingdom by the favour of the goddess Caṇḍī. His drama, *Ullāgharāghava*, in eight acts, is based on the *Rāmāyaṇa*. It was performed before the temple of Śrī Krṣṇa at Dvārikā. The author introduces fine sentiments and incidents in the drama to retouch the character of Rāma. The modesty of Rāma, for instance, is represented with skill in the stanza which he addresses to his father when people celebrate his victory over Paraśurāma.

As prescribed by destiny, I broke the old bow of Śāṅkara. Repukā's son (Paraśurāma) conceded to me a great deal in the field of battle, treating me as a child. But the people regard my breaking the bow as due to my valour only out of their affection for me. You must, therefore, stop them from doing so. It is improper to treat the great with contempt without reason.¹

V

Pralhādana, whom Someśvara describes as 'the incarnation of Sarasvatī, as having won fame by being the son of Sarasvatī and the husband of Jayaśri, the goddess of victory', was a younger brother of Dhārāvarsha, the Paramāra ruler of Candrāvatī, and lived between 1164 and 1209. He was reputed to be versed in different philosophies. He was a warrior and founded the city Pralhādanapura, modern Pālaṇapura. Of his works, only *Pārthaparākrama*, a drama of the vyāyoga type (military spectacle), and a few verses have come to light. This one-act drama, exhibiting dipta rasa or the sentiment of excitement, is based on an incident in the *Mahābhārata*, of Arjuna recovering the cows of King Virāṭa from the Kauravas.

Vastupāla himself, under the name of Vasantapāla conferred upon him by Someśvara and other poets, has left a mahākāvya called *Naranārāyaṇānanda* in sixteen cantos, dealing with the episode of Arjuna eloping with

1. भग्नं जीर्णं त्रिनयनधनुर्यन्मया दैवयोगात्
यत्संसोढः शिशुरितिरणे रैणुकेयेन चाहम् ।
लोकः प्रीत्या तदपि किल मे पौरुषं भाष्माणे ।
वार्यः कार्या न खल्ल महतां गर्हणा निर्निमित्तम् ॥

Subhadrā, Kṛṣṇa's sister. Coming as it did from so great a man and so generous a patron of poets, it naturally evoked great contemporary praise. According to *Alaṁkāramahodadhi*, it improved upon Vyāsa's language;¹ and not to be outdone, Someśvara called the minister the adopted son of Sarasvatī. Merutunga called him a mahākavi. His fame travelled even outside Gujarāta. But the poem is a mechanical product of the literary conventions which were in vogue all over the country. Pompous kāvyas without true poetic inspiration or direct touch with reality were turned out in that age like factory-made articles.

Arisin̍ha's *Sukṛtasamkīrtana* is a kāvya modelled on *Kirttikaumudi* but composed with less imagination and poetic exuberance. Balabhadra's *Vasantavilāsa* is the third and the largest mahākāvya on Vastupāla, and follows the same example both in matter and style. In this poem, the presiding deity of the kingdom appears in a dream to Viradhabala, and the conventional descriptions follow with mechanical precision.

The messenger from Śaṅkha who advises Vastupāla to flee adds that no one will feel disgraced by the flight of a bania. The minister gives an apt reply :

Messenger ! It is a delusion to think that Kshatriyas alone can fight, and not a Vaṇīka. Did not Āmbāda, a Vaṇīka, kill Mallikārjuna in battle ? I, a Vaṇīka, am well-known in the shop of the battlefield. I buy commodities—the heads of enemies—weighing them in the scales of swords ; I pay the price in the form of Heaven.²

And Vastupāla proved as good as his word.

Jayasinha, a Jaina sādhu, while living at the temple of Munisuvrata at Bhṛgukaccha between 1222 and 1236, composed *Hammīra-mada-mardana*, a play, in which is

1. कोमलयति द्वैपायनीयवचः ।
2. क्षत्रियाः समरकेलिरहस्यं जानते न वणिजोः भ्रमएष ।
अम्बडो वणिगपि प्रधने किं मल्लिकार्जुननृपं न जघान ॥
दूते वणिगहं रणहट्टे विश्रुतोऽसि तुल्या कलयामि ।
मौलीभाण्डपटलानि रिपूणां स्वर्गवेतनमथो वितरामि ॥

celebrated the victory obtained by Viradhavala with the aid of Vastupāla over the forces of some Muslim invader. The play was written to please Jayantasiṅha, son of Vastupāla, and was performed at the festival of the procession of Bhīmeśvara at Khambhāta. It furnishes some historical information about the event and the times, but is very inferior in style and technique to the dramas of Yaśahpāla, Rāmacandra and Someśvara. There is no individuality in the characters, no plot, and no movement. The style is highly affected even if judged by the standard of his contemporaries, and the author's unbounded delight in long compounds takes away whatever little charm its perusal might otherwise afford. The mutual adulation in which Vīradhavala and Vastupāla indulge at every step is unusual even for an age given to unqualified panegyrics.

Gujarāta is menaced by Turushka Hammira aided by the Yādava Siṅhaṇa, who can also rely upon the assistance of Saṅgrāma, nephew of the king of Lāṭa. In Act I, Vastupāla advises Vīradhavala to secure the aid of the kings of Māravāda. Vastupāla's spies run to and fro between the warring kings. One of them induces Saṅgrāma to flee; and the minister, some time later, enters into a treaty with him. Māravāda is destroyed by the invading Mlechha, Malicchrikara, who, however, retreats at the approach of Vīradhavala. The diplomacy of Vastupāla surrounds the invader with many difficulties, and he is defeated by Vīradhavala. Finally, the king goes to the temple of Śiva, where the god grants a boon to the king. If the minister is properly delineated in this drama, he was an astute diplomat rather than the heroic statesman described by the exuberant Someśvara. *Vastupālātejahpāla-prāsasti* of the poet follows *Kirttikaumudi* both in form and substance.

Udayaprabha, the preceptor of Vastupāla, composed *Sanghādhipati*, a mahākāvya, on the pilgrimage of Vastupāla and *Sukrtakirtikallolini*, a kāvya of the usual type. The author has a better style than Jayasiṅha. A Brāhmaṇa poet, Subhāta, has left a play called *Dūtāngadām*. Its merits do not justify the praise which Someśvara, in his

usual vein, showered on its author. Śripāla's grandson, Vijayapāla, has left a drama, *Draupadīsvayaṁvara*, and Amaracandra, among other works, a summary of the *Mahābhārata* called *Bālabhāratakāvyaṁ*.

A few scientific works may be briefly noticed here. The versatile Hemacandra wrote *Nighaṇṭuśesha*, a dictionary of medical terms. In the twelfth century, we come across a great Gujarāti physician, Sodhala, a Rāikwāla Brāhmaṇa. His works, *Gunasamgraha* and *Gadānigraha* are considered as of exceptional merit. The thirteenth century saw the works of two more physicians of eminence, Govindācārya, a Modha Brāhmaṇa, and Yaśodhara, a Śrigauda Brāhmaṇa.¹

VI

Literature, judged from a proper artistic standard, was very poor and lifeless indeed. In this age, the authors had before them for their model either Māgha's *Śisupālavadha* or Bāṇa's *Kādambarī*, and looked to Kālidāsa as the ultimate source of their inspiration. But their style was wooden and, often, incorrect. Their fancy, unlike Kālidāsa's, was either fettered by conventional alarinkārās and modes of expression, or performed unmeaning acrobatics which never added any beauty to the picture sought to be drawn. Characterisation as a literary quality simply did not exist. Literary effort began and ended with a mechanical weaving of classical myths or contemporary episodes into works devoid of interest and characterised by extravagance of thought and expression. Poetry is a revelation; and these poets, tied to the apron strings of their masters, had nothing to reveal. They had no ideas to convey, no social life to depict, no deeper interpretation to offer.

1. Durgashankar Shastri, *Gujarātnuni Vaidyaka Sahitya*. Sahitya P. Report Vol. II.

CHAPTER VII.

A RETROSPECT OF THE PERIOD

Gurjaradeśa—The activities of the People—Social life—Śaivism—Vaishnāvism—Philosophic influences—Jainism—Gujarāta one with Āryāvarta—Its activities—Āryan culture—Its literature and life—The premature close of the period.

On the death of Viśaladeva in 1261, the brilliant period in the history of Gujarāta which began with Mūlarāja in 961 came to an end. During this period, Ānarta, which was part of the old kingdom of Gurjaratrā, became a separate kingdom, and, with Lāta, Kāthiāvāda, Kachha and part of north Koṅkaṇa, was consolidated into one political and cultural entity under the name of Gurjaradeśa. The kings of Pāṭaṇa, with their triumphant arms, raided diverse parts of India and succeeded in founding a powerful kingdom. And, for over a century, they successfully repulsed the invading Mussalman.

II

During this period, the maritime activity of Gujarāta was at its highest, its merchants being as enterprising as its kings. Large parts of the country were brought under cultivation. Cities sprang up at different places. The country was fabulously rich.

The social progress of the people continued unchecked. The cultured and powerful communities of Rajputāna and Mālvā came and settled in the country. All of them found an honourable place in the existing social system, and enjoyed social autonomy. Several of them, like the Ośvālas, the Porvādas and the Śrimāls, attained eminence both in the society and the state. Brāhmaṇas from different parts of the country also came and settled here.

The same characteristics of the people to which we have referred in an earlier chapter continued to distinguish them throughout this period. There were equal opportunities of advancement for high and low, more so than in any other

part of the country. A striking example of this is provided by the Jainas, who slowly attained a status as high as that of the Brāhmaṇas in learning and politics, and as that of the Kshatriyas in war. Their sādhus contested the Brāhmanical superiority in matters cultural, though they never came near overthrowing it. They were ardent students, prolific writers, and indefatigable preachers of ethical principles, especially of ahīnsā. They opened the doors of learning to many for whom they would otherwise have remained closed. Someśvara, a Brāhmaṇa, Pralhādana, a Paramāra Rajput and Jaina sadhus like Jayasinha, had, irrespective of their differing communities, a common literary training, tradition and ambition. A Modha Vanīka, Hemacandra, was the greatest scholar of the age.

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The absence of a rigid religious basis for society made the absorption or tolerance of foreign elements in the social organism easy. The Magi of Persia became the Maga Brāhmaṇas. On more than one occasion, Mussalmans were converted to Hinduism and were absorbed. Fugitives from Persia found a home in Gujarāta. Mussalman traders and mercenaries from several parts of Asia and Africa came and settled in the country, and lived peacefully with their neighbours.

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Gujarāta maintained its catholic traditions throughout this whole period. The social structure does not appear to have been very rigid. Caste was not so hide-bound as at a later period, and intermarriages were very frequent. Widow-remarriage was not banned. Adult marriage appears to have been the rule. The people on the whole were spirited and happy, and, for the times, cultured. Under the strong rule of Pāṇa, they became united and powerful; and the name Gurjaradeśa, adopted for the country by its kings, gave them conscious unity. The various communities began to live a uniform life, and their culture acquired an individuality of its own. The ancient Āryan colonies were thus inspired by a tradition and cultural self-consciousness peculiarly their own. And Gujarāta was born.

III

Gujarāta, during the whole of this period, was predominantly Śaiva. The whole land is studded with temples of Śiva or their ruins, many of which date back to the pre-Ālukyan age. The rulers of Valabhipura, except for one king, were devotees of Śiva, and styled themselves 'paramamāheśvara'. Their seals bear the impress of the bull sacred to their god. Dr. Bhagvanlal is of opinion that the temple of Somanātha attained its high position as a shrine under the Valabhi kings. The Ālukyas, as we saw, recognised in Somanātha their guardian deity, and so did a large number of chiefs during the whole period under review.

The Brāhmaṇas of Vadānagara, who came to be called Nāgaras, possessed high Brahmanical learning and were devotees of Śiva. The family priest of the Ālukyas and Vāghelās was a Brāhmaṇa of Vadānagara. Many of them were statesmen, warriors, officers as also priests and literary men. Many of the inscriptions of the period were written by them and their influence was considerable.

The most influential form of Sāivism was the Pāśupata cult, founded by Lakuleśa, who was born at Kāravaṇa a few miles south of Baroda, and worshipped as the eighteenth incarnation of Śiva. The shrine of Somanātha was in the charge of priests of this cult who had a high reputation for learning.

The worship of Viṣhṇu, the Bhāgavata Dharma, introduced during the Gupta period, was favoured by a small section of the people. We find a temple dedicated to Kṛṣṇa at Giranāra in A. C. 455. Ruins of a large number of such temples, erected during the period and dedicated to one or other of the incarnations of Viṣhṇu, are found in North Gujarāta. Hemacandra testifies to the existence of a temple of Viṣhṇu in Pātāṇa. An inscription of 1074 begins with 'Om Namo Bhagavate Vāsudevāya'. Hemacandra, in his *Kavyānuśāsana*, cites two verses indicating the popular Kṛṣṇa cult of the time.

"Mother! Kṛṣṇa, while at play, ate as much earth as he could." "Is it true, Kṛṣṇa?" "Who said it?" "Baladeva?" "He is telling a lie." "Look

into the mouth ! " "Open. Let me see " The mother saw the whole universe in the mouth of the Child and was surprised. May this Keśava protect you !

The dark beauty of the child, Kṛṣṇa, was reflected on Rādhā's breasts, shining as gold pots. Believing the reflection to be a dark cloth, Kṛṣṇa again and again attempted to remove it. Seeing this, Rādhā smiled; and Kṛṣṇa himself was ashamed of his surprising mistake, and smiled. May this Kṛṣṇa be victorious ! ¹

Someśvara, in his *Kirttikaumudi*, bears testimony to the fact that the Jain Vastupāla worshipped both Śāṅkara and Keśava, and, in *Surathotsava*, refers to the love of Rādhā and Kṛṣṇa. Viradhabala dedicated a temple to Vīranārāyaṇa.

Gujarāta did not offer a good field for the intellectual activities which kept busy the great schools of Indian learning in other provinces. In the ninth century, Śāṅkarācārya, no doubt, exerted a powerful Vedāntic influence over the Brahmanas, who exorcised the old popular cult like Pāśupata of its fierce rituals. But Rāmānuja, Madhva, Nimbārka and other scholars of less renown frequently passed through Gujarāta, which served as a corridor linking north and south, and none of them, left any lasting centre of activity. The influence they exerted was just enough to make Gujarāta more catholic and tolerant.

When Mūlarāja came to the throne of Pāṭāṇa, Buddhism had long disappeared, and Jainism had no important following, the statements of Jaina authors to the contrary notwithstanding. But the immigration of the Ośvālas, Porvādas and other important communities gave Jainism an important position. During the three centuries under review, the whole of Gujarāta came to be

1. कृष्णेनाम्ब गतेन रन्तुमधुना मृद्गक्षिता स्वेच्छया
 सत्यं कृष्ण क एवमाह मुसली मिथ्याम्ब पश्याननम् ।
 व्यादेहीति विकासिते शिशुमुखे माता समस्तं जगद्
 द्वा यस्य जगाम विस्मयपदं पायात् स वः केशवः ॥

X X X

कनककलशस्वच्छे राधापयोधरमण्डले
 नवजलधरश्यामामात्मद्युर्तिं प्रतिबिम्बिताम् ।
 अस्तिसिच्यप्रान्त भ्रान्त्या मुहुर्मुहुरुत्क्षिप-
 ज्ञयति जनितत्रीडाहासः प्रियादृसितो हरिः ॥

studded with beautiful temples erected by this small but wealthy community. It was left to Hemacandra to secure for his sect that position of dignity which till then was only reserved for the Brāhmaṇas. The Jaina sādhus spread an atmosphere which made for equality of status, non-violence, and such social purity as abstention from meat, drink and gambling could bring.

IV

Though the local pride of Gujarāta had altered the outlook on life, it would be erroneous to infer that Gurjara-deśa had become a separate province in any sense. Throughout, in language and culture, it was one with Māravāda, Mālvā and Rājputāna. Ujjayinī and Mathurā continued actively to influence it. The forces making for Indian unity which were at work at the end of the Gupta period ruled unimpaired. The only important fact to be noted, however, is that Pāṭāṇa had become the most powerful city in the whole area, attracting not only power and heroism, but learning, art and culture.

Gujarāta had an art of its own. Painting of the Ajanta style was popular. Mussalman invaders have destroyed all but a few of the noble temples which local art had reared; but the superb art of the temples at Mt. Ābu and of the ruins at Modherā and other places had its rival nowhere in India. Solana, the architect of Vastupāla's temples at Ābu, may be justly ranked as one of the world's greatest artists.

Gujarāta had great libraries in Jaina and Pāśupata monasteries. The Jaina works, composed during the period, are numerous, and indicate great intellectual activity of this sect. The works of the Brāhmaṇas which have come down to us, few though they are, also indicate an equally intensive activity.

Samskrta was the language of the court and culture. It made the contact of Pāṭāṇa with the culture of the country real; in fact, it made Gujarāta only a constituent of a great cultural unit. It strengthened and inspired all influences which, even as they slowly percolated to the lower strata of life, maintained intact the spirit and the form of

Āryan life. The influence of the Epics, the *Purānas*, the *Smṛtis*, and the classical works like those of Kālidāsa, entered deep into men's life, making ancient India a living model for the present. And, during the time of Kumārapāla, we find a short-lived but successful experiment at introducing the ethical principle of ahīnsā in the actual governance of the state. The spread of this doctrine resulted in making life more tolerant, gentle and pure. Great in war and peace, Gujarāta, was no less great in its expression of the spirit of Āryan culture through the life of its people.

Saṁskṛta literature was assiduously cultivated. Somesvara was a poet and a man of letters; he had his literary inspiration from Kālidāsa and Māgha. That Vastupāla, should have spent his leisure in composing a mahākāvya and Pralhādana in composing a vyāyoga drama, shows how literary traditions dominated statesmen and warriors. No doubt literary inspiration, on account of the artificial tendencies of the age, lacked vitality. Kāvyas had lost in dignity and self-restraint, and could ill-conceal the motive which underlay the courtier-poet's literary efforts. But one noteworthy feature distinguished this literature from that which was to follow. It had the thrill of a heroic age; its outlook on literature was neither morbid, nor other-worldly. The Apabhrañśa and the Old Gujrati literature provide ample evidence to show that life was not only heroic, but joyous and free.

V

But a calamity, in its destructiveness more terrible than a cataclysm of Nature, suddenly brought this period to an abrupt end. The Mussalman invaders laid waste the country and destroyed the strength, the learning, and the glory of Gujarāta.

PART II
OLD GUJARĀTī

A. C. 1297-1852

CHAPTER I.

A CENTURY OF CHAOS: OLD GUJARĀTī AND ITS EARLY LITERATURE (1297-1400).

The Mussalman occupation—The migrations—The waning influence of Samskr̥ta—Early literature in des'abhāshā, Old Gujarātī—Literature in the twelfth, thirteenth and fourteenth centuries—The evolution of the language—Folksongs and rāsa dance—The des'i tunes—Rāsa as a literary composition. Fāga poems—Nemināthacatushpādikā (1269)—Somasundara (1374-1446)—Raṅga sāgara Nemīśāga—Fāgu by Natarshi (1439)—Prose—Tarunaprabha (1355)—Prīhvīcandrācariā (1422)—Legends of Hemacandra—Prabandhacintāmāni.

With the death of Vīsaladeva in 1261, the glory of Gujarāta departed; and a period of unsettled existence was followed by a century (1300-1400) of catastrophic events, which changed the face of the whole country.

In 1297 Ulughkhan, the brother of All-a-uddin, invaded Gujarāta, and captured Aṇahilavādā Pāṭaṇa, which thenceforward became a permanent camp of the army of occupation. The viceroys of the Sultans of Delhi sallied forth from it, now and again, to plunder, to destroy, and to carry fire and sword in every direction. Most of the tributary kings and the grandees who had made the court of the great Vāghelā so illustrious were either put to death or forced to embrace Islam. Some stood their ground and fought with grim despair.

Soon, however, the viceroys rebelled against the authority of Delhi, and the amirs, in their turn, against the authority of the viceroys; and, in consequence, confusion prevailed everywhere. Occasionally, the imperial presence supported by a strong army was required to bring a recalcitrant viceroy to his senses. Ultimately in 1391, Zafar khan, a Rajput, a convert, was sent by Mahmūd Shah II to Gujarāta to bring to book Farhat-ul-Mulk, the governor of the province. Zafar Khan spread carnage wherever he went. He defeated the governor, and having conquered the country, elevated his son Mahmūd to the sultanate of Gujarāta. When Mahmūd died in 1403, Zafar Khan, with the title of Muẓafar Shah, ruled the country for a few years.

In 1411 his grandson, Ahmed Shah, transferred the capital to the town which he named Ahmedābād after himself.

I

About 1300 Gujarāta was very prosperous. "Besides Cambay, the most celebrated of the cities of Hind in population and wealth," records a foreign traveller, "there are 70000 towns and villages, all populous, and the people abounding in wealth and luxuries."¹ But during the following century, Gujarāta received neither respite nor mercy from the invaders. Her shrines were desecrated; her wealth was plundered; her women were violated or kidnapped. Forcible conversion was the mildest alternative offered by the invader to the children of the soil. People migrated from place to place in vain search of security. Many castes, like the Khaḍayatās, Nāgaras, Jhārolās and Modhas, now settled in different parts of Gujarāta, bear the names of the towns of North Gujarāta from which they migrated at this time. Priests, poets, and sādhus sought refuge in obscure villages, placing themselves beyond the reach of the ruthless destroyer. All that the terrified people could do was to lock up their women-folk indoors, and to barricade their world behind the bulwarks of caste, pancāyata, and mahājana.

The Mussalman conquest brought about a revolutionary change in India. After twelve centuries, royal patronage was withdrawn from Saṁskṛta. Learned assemblies, which maintained its traditions under royal patronage, were dissolved for want of support. Many pañditas fled to sacred places like Kāśī and took to the life of a recluse; the race of poets disappeared. Devout Brāhmaṇas turned for support to their poverty-stricken followers in small towns and villages, and assumed the obscure rôle of family priests or purāṇikas. What was said of the sixteenth century in France could be said of this period. The men whose thoughts were worth preserving did not know how to write, and the men who cultivated the literary art did not think it needful that they should have any thoughts to express.

1. *Bombay Gazetteer*, Vol. I. 287 n.

II

Learning sought popular support through the medium of Gurjara bhāshā, or Gujarātī, which was the spoken language of the people since the eleventh century.¹ Bilhāra, the author of *Vikramāñkadevacarita*, (1088) evidently referred to it when he ridiculed Gurjaras for their incorrect speech²; and, possibly, Hemacandra had it in mind when, in *Kāvyañusāsana*, he mentioned the grāmya or vulgar variety possessing literature of its own as distinguished from Apabhrañśa proper.³ Its earliest available literature, which dates back to the twelfth century, clearly indicates pre-existing literature.

From the beginning, it was distinct from Apabhrañśa; for instance, many of its words were not derived from corresponding words in the older language, and its structure was fundamentally different. And, under conditions created by the invasion and rule of the Mussalmans, it continued to evolve in unbroken continuity till the middle of the nineteenth century, when factors arising from British rule introduced new elements in it. It may, however, be conveniently divided into Old Gujarātī, the language of the pre-British period, and Modern Gujarātī.

IV

The available literature of the twelfth and thirteenth centuries in Old Gujarātī includes the following typical works:

- (1) *Bharateśvarabāhubali rasa* by Śālibhadra (1185) ;
- (2) *Jambūsvāmīcarita* by Mahendra (1210) ;
- (3) *Revantagirirāsa*, by Vijayasena, a preceptor of Vastupāla. (c. 1231) ;
- (4) *Nemināthacatushpadikā* by Vinayacandra (c. 1269) ;

1. Vide Note A at the end of the Chapter.

2. कक्षाबन्धं विधति न ये सर्वदैवाविशुद्धा—

स्तद्भाषन्ते किमपि भजते यद् ज्ञगुप्तासपदत्वम् ।

तेषां मार्गे परिचयवशादजितं गुर्जराणां

यः संतापं शिथिलमकरोत् सोमनाथं विलोक्य ॥

3. तत्र प्रायः संस्कृतप्राङ्गतापत्रंशाप्राम्यभाषानिबद्धं महाकाव्यम् ।

.....प्राम्यापत्रंशभाषानिबद्धावस्कन्धनकबन्धम् भीमकाव्यादि ।

- (5) *Ārādhanā*, a prose note on palm leaf (1274) ;
- (6) *Bālaśikshā* by Samgrāmśīha (1280).

Many rāsas and prose stories of the fourteenth century are available. But the works valuable for appreciating the change in the language are :

- (7) *Pratikramanabālāvabodha*, by Taruṇaprabha (1355) ; and,

(8) *Mugdhāvabodha*, a text-book of Saṁskṛta grammar with explanations in Old Gujarātī by Kulamaṇḍana (1394).

About the same time, flourished Somasundara (1374-1446), and early in the following century, Bhālaṇa (c. 1426-1500), both very important authors in the language.

The fundamental characteristics of Old Gujarātī may be shortly noted.

I. Saṁskṛta, Prākṛta and Apabhraṇa belong to the class of languages known as synthetic, while Old Gujarātī, from the beginning, exhibits a progressively pronounced tendency to become analytic and drop the inflections.

II. Old Gujarātī develops a phonetic change by which a double consonant is simplified and the preceding vowel is lengthened. This must have been the result of a change of accent.

III. The indistinctly pronounced vowel at the beginning of a word is dropped.

IV. A definite tendency to replace the Apabhraṇa form of words by its Saṁskṛta equivalent comes into existence.

V. About 1400 છે �began to be used as an auxiliary verb.

VI. After 1500, as Gujarātā had become a separate kingdom and Pāṭaṇa was no longer a literary centre for Gujarātā as well as Rajputāna, the language spoken in Gujarātā began to develop new features, assuming its modern shape about 1650.¹

IV

The earliest folk literature of the Āryans was associated with the dance called rāsa. Men and women, sing-

1. Vide Note B at the end of the Chapter.

ing mostly erotic folk-songs, danced to the accompaniment of appropriate movements. Sometimes men alone, very often women by themselves, danced the *rāsa*. Mathurā was its early home, and long before the Christian era, it came to be associated with Kṛṣṇa, who was believed to have invented it. The Vṛṣhnis, the Sātvats and the Abhiras, all nomadic tribes, were the first to worship the cowherd hero and invest the *rāsa* with a semi-religious significance.

The *rāsa* produced the early lyrics of the Madhya desā Aryans, whose dialect was the Śaurseni Prākṛita. It gave birth to folk-tunes which could be sung accompanied by dancing and rhythmic movements, and predominantly influenced, if it did not create, the Saṃskṛta drama. Kṛṣṇa, the hero of the *rāsa* dance, the naughty cowherd boy, the ardent lover, a god of love more fascinating than Madana himself, became the centre of erotic sentiment and terminology; and popular imagination found for him a lovely bride in Rādhā.

Rāsa also gave the people their principal festive institution. It formed the basis of *yātrā*, a kind of drama staged by amateurs at fairs and religious festivities, which persisted in spite of the disappearance of the regular drama. Itinerant parties of dancers, male and female, travelled from place to place staging *rāsalilā*. The spring festival of Holi resembling the May-Day merriment of Old England, and Madan Utsava or Dola Utsava, a festival in honour of the god of love, provided occasions for *rāsa*.

Women of Gujarātā have made *rāsa*, under the name of *garabo*, a special feature of many festive occasions, particularly during the first ten days of the month of Āśvin sacred to the goddess Arībā. On such occasions, the women of different localities gather together, and dance in a circle around a burning lamp placed in the centre on an earthen jar, or *garabo*, singing love lyrics set to popular tunes; and, as they do so, they keep time by clap of hands or with their feet. This is pre-eminently a Gujarātī institution. Śārṅgadhara (c. 1200), in *Samgītratnākara*, gives a tradition that *lāsyā* dance was taught to the women of Saurāshṭra by Bāṇa's daughter, Ushā, who

learnt it from Pārvati, the spouse of god Śaṅkara. Hemacandra refers to rāsaka; and Laksamanagaṇi (1143) describes it thus :

Some ladies dance rāsa giving time-beats with hands high and low, some smile as their hands move in rhythm.¹

Saptakshetriṛāsa, an Old Gujarāti work (1271), refers to two kinds of rasas: Tāla rāsa in which the rhythmic beat was marked by clapping the hands, and Lakuṭa rāsa, in which small sticks held in the hands of each dancer were used for the purpose.² Both these forms are still in vogue, and as popular as they were then.

The rāsa dance naturally gave rise to poetic literature depicting Love's conquests in spring, or the loves of Kṛṣṇa and Rādhā. It was essentially popular in tone and expression; its great feature was its freedom from strict rules of prosody. Each poem had its own law; and all that was necessary was cadence, and the possibility of its being sung to a popular melody known as rāga, or deśi, local style.³ Such a poem, which could be sung with a rāsa, came to be called a rāsa or a rāsaka, and later, garabī, from the dance, garabo.

The rāsa sung in the spring festival or fāga was itself called fāga. The fāgu poems describe the glories of the spring, the lovers and their dances, and give a glimpse of the free and joyous life of Gujarāta before the fourteenth century. The earliest available fāga in Old Gujarāti is *Sthūlibhadra fāga* (1324).

But the word rāsa changed its meaning about the end of the eleventh century; it came to be used for a long composition giving a sustained narrative in rhymed verse, partly in old Apabhraṇa metres like duhā and cupāi and partly in deśi melodies. In 1118 Yaśodeva, in his *Navatalvabhaśya*, refers to such a rāsa even in Apabhraṇa. Hemacandra calls a similar composition

1. केवि उत्तालतालाउलं रासयं कुणहिं करनिच्चियं अवरि वरहासयं ।
2. तीछे तालारस पडइ बहु भाट पढंता ।
3. अनइ लकुटारस जोइई खेला नाचंतां ॥

3. Vide Appendix I.

a mahākāvya. *Bharateśvarabāhubali rāsa* by Śalibhadra, the first available rāsa in Old Gujarāti, is dated 1145. At first, perhaps, the popular caritas and dharmakathās were called rāsas; later, all poems in this form came to be known as rāsas irrespective of the subject which they treated, and were sung by men and women on festive occasions. Jaina literature of this kind became stereotyped. New authors did nothing but turn the works of their predecessors in Saṃskṛta, Prākṛta, Apabhrāṇa, and even Old Gujarāti, into rāsas.

A love poem, set to popular tunes, was another poetic form. The earliest specimen of such a poem is *Nemināthacatushpadikā* (c. 1269). It is a love-lament of Rājala on her separation from Neminātha. She describes her feelings as they vary with each month of the year.

Rājala weeps, as she sees the lakes full of water in the month of Bhādrapada. "O source of all kindness! Why have you left me, lonely and helpless?"

Her friend replies, "Do not weep. He is heartless and will never be yours; otherwise, having reared a tree, he would not set fire to it; having carried you to the top of a mountain, he would not throw you down."

Rājala replies, "You speak truly. In these rains, the lakes burst their bounds, the sea tosses about, and the mountains are worn away; but the dark-hearted beloved does not relent."¹

In a similar vein the poem refers successively to the other months of the year. Later, similar poems were very popular under the name of bāra māsi, literature of the twelve months.

V

The first notable author in Old Gujarāti appeared at the beginning of the fifteenth century. Somasundara (1374-1446), a sādhu of great literary attainments composed explanatory works in prose on religious and philosophic treatises. His *Raṅgasūgara Nemīfāga* is a charming poem.

1. भाद्रवि भरिया सर पिक्खेवि सकरुण रोअइ राजलदेवि ।
हा एकलडी मइ निरधार किम ऊवेषिसि करुणासार ॥
- भणइ सखी राजल मन रोइ नीहुरु नेमि न अप्पणु होइ ।
सिन्चिय तरुवर परि पलवंति गिरिवर पुण कड डेरा हुंति ॥
- सान्त्रउं सखि वरि गिरि भिजंति किमइ न भिजइ सामलंकांति ।
घण वरिसंतइ सर फुङ्टिं सायरु पुण घणुओइ डुलिंति ॥

Then, in spring full of the fragrance of the sweet Mādhavī creeper, is born Rati, the goddess of love. Trees take up weapons of flowers and start to fight the love-lorn. Madana enters the battlefield and blows his trumpet, the Malaya breeze. Bees, his soldiers, bustle about, and cuckoos sound a clarion call...

All gardens begin to bear the weapons of the god who shoots flower-arrows. Bees spread everywhere.

When people, fascinated, see bees sitting on a Scvanti flower, they say that Rāhu has eclipsed the moon.

Another short and interesting poem of the kind is *Vasantavilāsa*, The Joys of Spring, believed to have been composed in the beginning of the fifteenth century. The poem was found in an illuminated manuscript containing paintings in the style of Ajantā, which was favoured by the Gujarāti painters of the time.¹ A love-lorn bride, oppressed by the fresh beauties of the spring, expresses her feelings thus :

Stop, friend cuckoo. Why sing so much ? I am forlorn; my lord is far away; I cannot take delight in pleasure. My garland is a burden on my breast. Friend, ornaments are like blazing fire to me. Perfume does not attract me; nor does the moon fascinate me. Friend, my body is athrob with pain; fine raiment no longer charms me; my food is tasteless to-day; even sweet water tastes flat.

Full moon, why do you give me pain ? Why ? Dark-spotted one, why kill a helpless woman ? Consider well : if you kill me, it will be sinful.

Bee, why not leave me alone ? My body is frail. Moon ! Torturer ! We have no old scores to pay.²

1. N. C. Mehta, *Studies in Indian Painting*. Chapter II.

2. रहि रहि तोरीजो, अलि कोइली स्यूं वहु वांसि ।
 नाहु अजी नवि आवइ, भावइं मूं न विलास ॥
 हार ते भार मूं उंर वरि, सइरि शङ्गार अङ्गार ।
 चीत हरइ नवि चन्दन, चन्द नहि मनोहार ॥
 सखि दीह दूख अनीठऊं, दीठऊं गमइ न चीर ।
 भोजन आज ऊचीठऊं, मीठऊं सदइ न नीर ॥
 सकल कला तुं निशाकर, शा करं सइरि संताप ।
 अबला म मारि कलङ्की, शङ्की हुवइ पापु ॥
 भमरला छांडि न पाखल, थ्यां अङ्गा सहर ।
 चांडुला सइर संतापण, आपण तां नहिं वहर ॥

Fāgu, composed by Natarshi (c. 1439),, expressing the joys of spring, is an excellent specimen of *fāga* literature.

The month of *Fāga* has begun. Spring has come; the good people are full of joy; Malaya breezes blow; Kāma has been wielding his weapons.

Rāsaka

The sylvan goddess came and besought the Lord. "The ten quarters have assumed new forms; Kāmadeva is coming to embrace you, Kr̥ṣṇa, Lord Murāri, pray come."

Having heard this, the Lord was pleased and looked at his friends; and with his friends, the Yādava went to the forest.

Maidens, bowed with the weight of their breasts, move like elephants excited with passion; their anklets tinkle and the broad head-ornaments shine.

Their braided hair look as if a cobra had nestled there; vying with the colour of their lips, corals acknowledge defeat.

Andola

Gopis begin to dance; hand-drums are played upon; bending their beautiful bodies, they dance to the accompaniment of rhythmic movements. Sārṅgadhara, the best of his family, plays the flute.

They sing new songs of spring to the melody of the *s'rirāga*; they keep time with their feet. Sārṅgadhara plays the flute.

In their hands, gopis hold lotus-stems; they wave them over their heads; to every tune, they keep time. And Sārṅgadhara plays the flute.

Fāga

The best of cowherds, Mukunda, and the gopis wander about in the forest, playing; and the forest, inspired by the breeze, bows low to Murāri.¹

1.

फागु

आविय मास वसंतक, संत करइ उत्साह।

मल्यानिल महि वायउ, आयउ काम गिदाह॥

रासक

वणवरि आविय प्रभु बीनविउ, नवि दसइ दिसारी रे।

माघव माधव भेटणे आवइ, आवित देव सुरारि रे॥

वात लुणी प्रभु मणि अति हरखिय, निरखिय गृहपरिवार रे॥

निज परिवारि इं जादव पुहुतु, वहु तु वनह मझारि रे॥

पण भरि नमती तरुणी करुणी, वरुणी चरण संचारि रे॥

चालइ चमकत झमकत नेउर, केउर कटक विशाल रे॥

The literature of the *deśabhāshā* possessed an artistic beauty of its own, though it was largely influenced by works like *Gitagovinda*, or, as is more likely, by older songs.

VI

The Jaina sādhus popularised their teachings by means of prose kathās, some of which have been preserved. The prose which they used was highly developed, racy and expressive. It possessed a rhythmic charm peculiar to itself, and, often, was embellished with literary graces borrowed from Saṁskṛta works like *Kādambarī*. The style of Taruṇaprabha, (1355), the first author of merit in prose we know of, is remarkable for vigour, grace and felicity of expression. His *Parikramāṇabālāvabodha*, intended to illustrate the ethical doctrines of the Jainas, is well told.

Somasundara's *Upadeśamālā* and *Yogaśāstra* contain numerous tales in prose, which, though less rhetorical than Taruṇaprabha's, show ease and rhythm. The stories written for the young, the ignorant and the credulous are simple, full of miracles, and inspired by a hatred of the Brāhmaṇa, the sadhu's age-long and successful rival in religion, letters and politics.

A cunning Brāhmaṇa, of Ujjayinī by name Aghoras'iva, went to the land of tanners. He met thieves. He said to them, "I am assuming the garb of a muni to pass myself off as an ascetic; praise me that the people may be

वैणिय वयणि मिष्टतरि, भिंतरि रहित सिरि नाग ।

अधररंग परवालिय, आलिय नावइ भाग ॥

आंदोल

नाचइं गोपिय वृंद, वाइं मधुर मृदंग ।

मोङ्गइ अंग सुरंग, सारंगधर वाइत महूयरि ऐ, कुलवण महूयर ए ॥

कर लिइं पंकज नाल, सिरि वरि फेरइ वाल ।

छंदिहि वाजइ ताल, सारंगधर ०

तारा माहिजिम चंद, गोपिय माह मुकुंद ।

पणमइं सुरनर इंद, सारंगधर ०

फागु

गोपिय गोपति क्रीडत, हीडत वनह मक्षारि ।

मासृत प्रेरित वन भर नमइं सुरारि ॥

deceived." The thieves consented. Thereafter, the Brāhmaṇa, assuming an ascetic's garb, went and lived in a forest between three villages. The thieves began to praise him to the people; they said that he had been fasting for a month and induced the people to worship him.

The people invited him to meals. Believing him to be an ascetic, they told him of their wealth and consulted him about their future gains and other affairs. Having come to know of the wealth of the people, he joined the other thieves and broke open their houses at night.

Once, one of the thieves was caught. On being beaten, he disclosed the names of the other thieves. The people captured all of them and punished them. As the Brāhmaṇa had been in the garb of an ascetic, they gouged out his eyes and drove him away. Afflicted by pain and censured by people, he felt contrition for his acts. He died and went to hell. Thus he who deceives others, lives to be sorry for his acts.¹

But a much more artistic piece of prose dharmakathā is *Prthvīcandracaritra* by Māṇikyacandra (1422). The story is exceedingly well-told. Apart from the conventional lists of weapons, sciences, etc., it contains some excellent description, revealing a rare sense of proportion. The language is more elaborate than Taruṇaprabha's or Soma-sundara's, and more musical. The sentences are constructed with a sure eye to rhetoric and balance, and, at places, attain poetic cadence. Very often, the sentences are broken up into clauses, the last words of which rhyme.

In Chapter I the rivers, the mountains and the countries of the world, and the city of Paithāṇa in Mahārāshtra, its

1. उज्जयनी नगरीइं अघोरशिव इसि नामि धूत ब्राह्मण चर्मकार देशि गिओ । चोररहइं मिलइं । इंसिउं कहइ-हूं मुनिवेष लेई तपस्वी थाउं छउं । तुहम्यो मुजन्हइं वषाणियो जिम सुखिं लोक वंचाइ । चोरे मानिउं । पछइं ते ब्राह्मण परित्राजकतु वेष करी त्रिहुं गाम विचालइं बनमाहिं थई रहिओ । चोर लोक देषतां वखाणइं तेहनइं । ए मासोपवास करइं तापस—इम कही तेहनइं पूजा करावइं । लोक तेहनइं घरि तेडी जिमाइं । महा तापस भणी मानता आपणा घरनी लक्ष्मीनूं स्वरूप तेहन्हइं कहइं अनइं आगामीया लाभादिकनउं स्वरूप पूछइं । पछइं ते लोकनी लक्ष्मी हेरीनइं रात्रिनइं समइं बीजां चोर साथि लोकनां घर मुंसइं । एकवार तेह मांहिलओ एक चोर साहिओ । तीणइं मारीतइं बीजाइं चोर सघलाइं कहिया । लोके सघलाइं धरीया मारिया । परित्राजक भणी आंषि काढी मूंकिओ । पछइं ते वेदनाक्रांत हूंतओ लोके निंदीतु पश्चात्ताप करइं । मरी नरगि गिओ । इम अनेरु ऊ जिको वंचइं ते इम शोचइं—पश्चात्ताप करइं ॥

markets and its jewels are described in detail. Pṛthvicandra, the king, sees a dream.

What kind of dream? The king saw a damsel who had the golden hue of royalty, tempting even to gods; she had jingling anklets, shining earrings, a garland in her hand, a broad forehead like the crescent moon.¹

As she throws a garland on his neck, the king wakes up. Next day he holds his court; and the author enumerates his officers and describes his court. A messenger from Ayodhyā arrives, who describes the country of Kośala, its capital, its king Somadeva, his queen, and their accomplished daughter, Ratnamāñjari, versed in seventy-two arts.

Chapter II begins with the description of the monsoon.

The monsoon, enemy of travellers, then began to blow; famine disappeared. In the rains, lively thunder issued from the clouds, and the famine-stricken became fearless as if the drums of victory had announced a generous king. In all quarters, lightning flashed; travellers ran home. The sky became fearful; the sun and the moon developed a nimbus. The nights were dark; the insects sang. The storm from the north spread; the heavens were overcast. The quarters of the sky were dark; peacocks danced. Rain poured in torrents; waters flowed noisily; creepers covered the hedges. Carts, ploughing through the mud, got stuck; people turned their thoughts to God. Rivers were flooded, overflowing their banks. Saplings sprouted; foliage danced. Farmers rejoiced; religious teachers read the scriptures; streams ran down mountains; and lakes, filled to the brim, overflowed.²

King Somadeva goes to see a lake. The Brāhmaṇas are invited, and the Purāṇas and the Smṛtis, which are enumerated, are recited. Ratnamāñjari comes to the lake. A

1. किसिं ते स्वप्नः? इसिं-जाणइ नरेश्वर सुवर्णवर्णकांति, देवरहइं मन धांति, पलकते नेउरि, झलकते कुंडलि, हाथि वरमाल, अर्द्धचंद्रसमभाल, रूपि विशाल, इसी बालदेवी देषइ भूपाल।

2. विस्तरित वर्षाकाल, जे पंथीतण्ड काल, नाठउ दुकाल। जीणिइ वर्षाकालि मधुररध्वनि मेह गाजइ, दुर्भिक्षतणा भय भाजइ, जाणे सुभिक्षभूपति आवतां जयठका वाजइ। चिहुं दिसि बीज झलहलइ, पंथी घरभणी पुलइ। विपरीत आकाश, चंद्रसूर्य परियास। राति अंधारी, लवइं तिमिरी। उत्तरनउ ऊनयण, छायउ गयण। दिसि घोर, नाचइं मोर। सधर, वरसइ धाराधर। पाणीतणा प्रवाह षलहलइ, वाडि ऊपरि वेला वलइं। चीषलि चालतां शक्ट स्खलइं, लोकतणां मन धर्मीऊपरि वलइं। नदी महापूरि आवइं, पृथ्वीपीठ स्नावइं। नवां किसलय गहगहइं, वलीवितान लहलहइं। कुण्डंबीलोक माचइ, महात्मा बइठां पुस्तक वाचइं। पर्वततउ नीळरण विछूटइं, भरियां सरोवर फूटइं। इसिइ वर्षाकालि राजा सोमदेवतणं कराविज सरोवर भराणुं, समुद्रसमाणउं।

swan, lovely like a heap of kunda flowers, flies from the lake and alights on the king's hand. The princess, moved by curiosity, takes it in her hands. The swan suddenly flies away with her. The king's efforts to recover the princess meet with no success. Then comes spring, and the king again goes to the lake. He is presented with a lotus, from which Ratnamāñjari emerges. The restoration is duly celebrated, and the joy of the people is fully described. The king then decides to hold a svayamvara for his daughter and invites all eligible suitors; and the messenger has come to Pr̥thvicandra with the invitation.

Pr̥thvicandra starts for the svayamvara with his troops, chariots and horses; traverses a forest; and halts before a city. Suddenly, a man runs up to him and falls at his feet. The warders of the city, in pursuit of the man, ask the king to give him up as he is a thief. Pr̥thvicandra declines to surrender him; and, thereupon, Samaraketu, the king of the city, marshalls his army for battle. The two armies meet, and Pr̥thvicandra, thanks to divine aid, is victorious. Samaraketu lies at his feet, a chained slave.

In Chapter III the fugitive who was pursued as a thief tells his story.

In Añgadeśa is situate the city of Śripura, where lived a merchant, Laxmidhara, full of wealth. I, Śripati, am his son, but my luck was bad. Our wealth was ten crores, but it disappeared with my father. Father died; and, after his death, what was in the ship sank in the sea. Some wealth was misappropriated by the servants; what was in the shop was stolen by thieves. Whatever was in different places was lost. Some was taken away by the king. All wealth was gone; one lac alone remained.

Then I left all other work, and began to load a ship. On an auspicious day, the ship was loaded. Three hundred and sixty kinds of spices were in it; seven kinds of sweets were on board; seven kinds of pickles were stored; the casks were filled. The God of the sea and the crew were worshipped. The drums were beaten and trumpets blown. Fisherwomen began to dance; the mast was erected; the anchor was weighed; the sails were spread; the sailor in charge began to throw out water collected in the boat; the helmsman sat holding the sheet; the captain sat in the bow. Oars were plied. The helmsman began to steer; the pilot, to look after the ship. The gods were happy; the sea echoed back the music.

We went further; cold winds blew; and the sky was overcast with clouds. Furious gales blew; the sea became stormy. The waves rose sky high; the frightened people became sea-sick. The waves rose higher and the cargo was lost. Some one said, "Oh! Luck"; others began to pray to the

gods. The ship dashed against a rock and was wrecked. Śrīpati found a plank. Clinging to it, he came to the shore after three days.¹

Śrīpati then meets an ascetic who demands his head. Frightened, he runs away, comes to the city, and is pursued by the city guards.

He now wants to give up the world, tired of its injustice. Samaraketu, after listening to his experiences, catches the infection and wants to give up his throne. Prthvicandra asks him to accept the worship of Jīna. In the meantime, a sādhu comes along and Samaraketu accepts the Jaina faith.

Prthvicandra proceeds to Ayodhyā. He is received by Somadeva and, when he attends the svayamvara, outshines all the kings present. Ratnamāñjari comes dressed for the occasion, and the suitors are introduced to her. Ultimately, she accepts Prthvicandra as her husband.

In Chapter IV King Dhūmaketu, angry at being passed over by Ratnamāñjari, raises an army of demons. Confusion follows; darkness spreads everywhere; and in the morning, the princess is found to have disappeared. Every one is anxious until the earth opens, and a divine woman

1. अंगदेशि श्रीपुरिनगर, तिहां श्रेष्ठि लक्ष्मीधर, श्रीलक्ष्मीइं सघर । तेहतणु पुत्र हुं-
श्रीपति, पणि विषम देवगति । दसकोडि द्रव्य हुंती, पणि वापुजीसाथि पहुती । पिता
परोक्ष हुआ पूढिं जं वाहणमाहि धातिउं, तं समुद्र सातिउं । कई वाणउत्रे ग्रसिउं,
हाट चोरे मुसिउं । थलवटनउं थलवट्ट रहिउं, कांई ठाकुर ग्रहिउं । घर बलिउं, समग्र
मंडाण टलिउं । समग्र द्रव्य निस्तरिउं, एकलक्ष द्रव्य ऊगरिउं । पछां अवर काजकाम
छांडिउं । प्रवहण पूरिवा मांडिउं । भलइ दिवसि प्रवहण पूरिउ । त्रिनि सहं साठि
कियाणं चडाव्या, सप्तविध पकवान चडाव्यां, सप्तविध करंवा लिया, पोता सपाणी
भरिया, देवसमुद्र वायस पूजाव्या । षाभिल मादल वाजिवा लागां, वावरि कोलणि
नाचेवा लागी, गरेला हेलाहेल करवा लागा । कुउषंभउ ऊभउ कीघउ, नांगर
ऊपाडिउ, सिढ ताडिउ, धामतीउ धामत उलीचइवा लागु, वाऊरीऊ तलि पइठउ,
नीजामउ नालि बइठउ । आउलां पडइं, सूकाणी सूकाण चालवइं, मालिम वाहण
जालवइं, सुरवर लहलव्या, वादिनादि समुद्र गाजी रव्या । हिव आगलि जातां हुंता
चिलीवाय वायां, आकाशि हूई मेघछाया । ऊडिउ पवन प्रवल, समुद्र हूउ उच्छृंखल
कलोल आकाशि ऊपडइं, बीहतां लोकरहइं ढीबा चडइं । वेला लामी, वस्तु वामी । एक-
हा दैव ! करइ, एक देवध्यान धरइ । वाहण पर्वति आफली भागउं, श्रीपतिइ हाथि
पाटीउ लागउं । तेहनइ आधारि तरतउ तरतउ, त्रिहु दिवसि पारि आविउ ।

seated on a throne brings back Ratnamañjari. Pr̥thvicandra then marries the princess ; and rejoicings follow.

Pr̥thvicandra and Somadeva soon thereafter listen to a recital of the life of Dharmnātha Tīrthañkara, from which they receive religious inspiration. Pr̥thvicandra and Ratnamañjari return to Paithāna, where, in course of time, a son is born to them. The king then takes Jaina vows.

VII

In spite of the loss of royal patronage, the sādhus continued to pursue their literary activities in Saṁskṛta, which, however, left the classic groove and ran in popular channels. Following the footsteps of Hemacandra and Somaprabha, they created a new mythology for their faith out of the legends of Kumārapāla and Hemacandra, many of which had already attained absurd proportions. The works belonging to this period which have been the main source for later literature of its kind are: (1) *Prabhāvakacaritra* by Prabhācandra and Pradyumna (1278) ; (2) *Prabandhacintāmani* by Merutuñga (1303-1306) ; and (3) *Caturviniśatiprabandha* by Rājasékhara (1348-49). The first is a collection of twenty-two legendary lives of Jaina teachers and includes one of Hemacandra. The second contains a series of episodes concerning, among others, Vikrama, Śālivāhana, Vanarāja, Muñja of Dhārā, Bhoja of Ujjayinī, Bhīma, Siddharāja, Kumārapāla and Hemacandra. The third is on the same lines as the second.

Prabandhacintāmani is by far the best of the three in style and treatment, as also in wealth of historical material. Though mainly in Saṁskṛta prose, it contains interesting quotations from Apabhrañśa literature. The language is at places full of inaccuracies and desī words, and the work, as a whole, is not of a high literary order. The anecdotes are full of anachronisms, omissions and bias, making them unreliable as historical documents. But the author never pretended to write any history.

The old stories do not delight persons of understanding as they have heard them very often; hence, I am compiling this *Prabandhacintāmani* which contains detailed information about the good men who lived nearer our times. All prabandhas, as the learned recite them according to their understanding, become different in character; clever people, therefore, should not criticise this work, as it is based on good tradition.

As centuries passed, the historical prabandhas ceased to have any element of history in them and deteriorated even from the literary point of view. The only other important work of this kind in Samskr̥ta, produced during this age, is *Kumārapālacakritra* by Jayasinha (1360). *Kumārapālāprabandha* by Jinamāṇḍana (1436) and *Vastupālacakrita* by Jina-haṇsa are similar works.

Note A. Gujarātī

The word, Gujarāta, as applied to the land is very old. Al Beruni (970-1030), the Arab traveller, knew it as Guzrata; Marco Polo (1254-1324) applied it to a territory which included modern Gujarāta; Ambadevasūri,¹ author of *Samarañsa* (1315) and Rājaśekharasūri, (1348)² knew the province by that name, Padmanābha (1456) used the word Gujarāta, as also the adjective Gujarātī.³

Its desabhbhāshā was referred to by Bhālaṇa (c. 1426-1500) as Apabhrāṇa or Gurjarbhāshā⁴; by Markandeya in his *Prākṛitasarvasva* (c. 1450) as Gaurjari Apabhrāṇa⁵; By Padmanābha (1456) as Prākṛta⁶; by Narasinha Mehtā (1450 or 1550 ?) as Apabhrashṭa girā⁷; by Akho (1650) as Prākṛta, or Bhāshā.⁸ Premānanda (c. 1640-1750) was perhaps the first to call it Gujarātī⁹; and, for the first time, it was so styled by foreign visitors about the same time (1731).¹⁰ These names were used generally to distinguish it from Samskr̥ta, the language of culture.

With a view, however, to find a place for it in a scheme of Indian languages, modern scholars have tried to invent new names for it. Dr. Tessitori calls it Old Western Rājasthāni from the area in which it was spoken; Narsinhrao Divatia calls it Gaurjari Apabhrāṇa¹¹; D. B. Keshavlal Dhruva,

1. આવિઉ ગુજરાત.
2. ગૂજરાતેતિ ખ્યાતદેશં ।
3. ગૂજરાતિનું મોજનકરું; ગૂજરાતિ તે કહીએ કિસી.
4. ગુજર ભાષાએ નક્રાજાના ગુણ મનોહર ગાઉં ; કથા માત્ર એ નહષધરાનીં અપભ્રંસ એ દાખી.
5. સંસ્કૃતાદ્યાચ ગૌર્જરી ।
6. પ્રાકૃતબંધ કવિત મતિ કરી
7. અપભ્રષ્ટ ગિરાવિશે કાબ્ય કેવું દીસે.
8. ભાષાને શું વલ્ગે ભૂર ; કાઇ પ્રાકૃતમાંથી નાશી ગયું.
9. વાંદુ નાગદમણ ગુજરાતી ભાષા.
10. La Croze, LS I, IX. Pt. II, 333.
11. 1914 I. A.

Middle Gujarati, Apabhranša being named Early Gujarātī.² Grierson calls it Gujarātī.

Why is not the word, Gujarati, used by Premānanda himself, correct and appropriate?

Note B. Evolution of Old Gujarātī.

Generally speaking, in the synthetic stage of a language the particles added to a noun to form case-endings are not separable, but are incorporated in the word itself, with the result that the terminal syllable is varied as in Saṁskṛta. In the analytic stage, the word stands without any termination and an auxiliary word is tacked on to express the relations denoted by the termination.

The changes described in the text are illustrated with special reference to the works mentioned on pages 85 and 86.

I. The nominative case termination in Skt. is the visarga, e. g., चंद्रः; In Apa. it is उ, e.g., त्रासु भणइ; the same, in Old Guj. No. 1 (1185); it is optionally dropped in No. 2 (1210), e. g., संस भणइ. The option is continued till it is dropped in No. 8 (1394) e. g., चंद्र उगाइ.

The objective case termination in Skt. is म् e. g., चंद्रम्; it is उ in Ap. and in No. 1 (1185); it is optional in No. 2 (1210) e. g., चरित पढँइ. The option is also found in No. 8 (1394) e. g., जीव संसार तरइ and किसउं तरइ, संसारु.

The instrumental case termination survived even in Old Guj., e. g., धर्मिँइं तरइ in No. 8 (1394); in Mod. Guj. an optional form is used with a proposition, e. g., धर्मथी or धमे तरेणे.

The dative case termination in Pkt. was हिंतो e. g., कहन्तिडु; in Ap., हुतडु; in Old Guj. it is optional with इणि कारणी in No. 7 (1355). नइ कारणि is continued in No. 8 (1394). Thereafter the case termination is no longer used. The preposition ने, which is used, is derived from Pkt. thus: लगि-लइ-नई-ने and is, perhaps, similar to Marāthī ला and Nepāli छै. According to Narsinhrao, it is derived from Skt. तन-तण-नु-ने.

The ablative termination in Skt. is formed by अत् e. g., रामात्; by होन्तउ in Apa.; by हूतुं in No. 2 (1210); by इतउ, उतउ in No. 7 (1355); by जेहतउ, हूंतउ, or the preposition थउ, थकउ in No. 8 (1394). थी-थकउ are derived from Skt. स्थित and स्थकित, and their use marks the analytic stage of the language. Bhālana (1450) uses थी-थकी; some others, स्थकी. The optional use of हूतु is continued till the end of the XVII century in Jaina works.

The genitive case termination in Skt. is स्य; in Ap. it is हो e. g., कंथहो; is ह in No. 2 (1210) e. g., वीरजिर्णिदह तीथि. But the preposition तंजउ, अहनउ and नउ from Skt. तन is also used in Ap. It is used in Old Guj. in No. 1

1. He dates the beginning of Gujarati from 1494 (1550 A. V.) Early Gujarātī 1494-1594; Middle Gujarātī 1594-1694; Modern Gujarātī thereafter. *Gujarati Language and Literature*, Vol. II, p. 9, 129.

2. *Presidential Address, Sahitya Parishad Report, Vol. II.*

(1145), e. g., ભરત નર્સિંહ તણાચરિતો, and in No. 2 (1202); and displaces the termination in No. 5 (1274). It becomes એહનાર, તણાર, in No. 8 (1394), e. g., ચેત્રતણાર; and તણો and ના in *Kāhnañadacprabandha* (1456). Both these latter forms have come down to Mod. Guj. Another preposition used for the purpose is derived from Skt. કૃત. It becomes કર in Ap.; એહરહાર in No. 8 (1394); survives as કેરો in *Bhālaṇa* (c. 1450) and as કેરો in *Māravādī*; and is still used in poetry and in some adjectives in Mod. Guj. e. g., સોનેરી, રૂપેરી. It is found in Bengali અમાર.

II. No. 6 (1280) shows that the change referred to in para II p. 86 had come to stay e. g., ગાજહાર for ગજહાર Ap. and ગર્જતિ Skt. વાપ for વણપ Ap.

III. No. 6 (1280) has બિસહાર for ઉવહિસહાર Ap., and ઉપવિશતિ Skt. The same work uses અચ્છાર as in Apa. for અસ્તિ Skt.; but it becomes છાર in No. 7 (1355).

IV. વયણ Ap. is replaced by વદન Skt.; similarly, મયણ by મદન, મણોરહ by મનોરથ.

V. *Bhālaṇa* (c. 1450) and *Padmanābha* in (c. 1456) first use છાર as auxiliary.

VI. (a) About 1650 the final અશ or એ became એ, the final અજ or ઉ became ઓ. છાર became છે; ધોડતુ Old Guj. became ધોડો.

(b) The penultimate ઇ or ઉ became અ; કદ્દિન turned to કદ્દણ, લુણહ to લણ. This change was effected about 1700.

(c) About 1700, સ when preceding ઇ, એ, ય became શ e. g., બેસનીને-બેશીને; and લુ became લુ e. g., મલબું-મલલું. In South Gujarāta the change has not been effectively introduced even now.

(d) The passive ઇયહ became આય e.g., કરીયશ, Old Guj., was replaced by કરાય.

(e) Between 1450 and 1650 various other changes came into existence by which

(i) The syntactical concord was changed to fit into a later idiom, e. g. the concord in the passive voice of verbs in the past tense as in Skt. was used by *Bhālaṇa* and *Premānanda*, but, later, this is altered and the object is put in as in dative with ને. દિદ્દું નહીં તોણિ વ્યાપી હું (*Bhālaṇa*) would be now તે વ્યાપો મને દિઠો નહીં. કહેં દુપરી હું ભલે યાંદી (*Premānanda*) would be કહે દુપરી મને ભલે યાંદી;

(ii) An idea conveyed by an earlier grammatical form was altered in its later form, e. g., the sense of the passive future third person singular form is altered to the active future first person singular. કથયિષ્યતિ Skt. કહિશહ Old. Guj. (It will be told) is changed to કહીશ. (I will tell).

For a detailed philological discussion *vide* the Wilson Philological Lectures by Narsinhrao Divatia, entitled *Gujarati Language and Literature*, Vol. II.

CHAPTER II.

PADMANĀBHA AND THE HEROIC POETRY IN OLD GUJARĀTī.

Heroic poetry—*Rañamallachanda* (c. 1400)—Padmanābha (1456)—*Kāññadeprabandha*—Its value.

As it appears from the verses already quoted from Hemacandra's works, Gujarāta had heroic poetry in Apabhrānsa reflecting its martial spirit in the days of the Cālukyas and Vāghelās. A similar literature in Old Gujarātī has all but disappeared ; only two poems give an idea of its nature. They provide a brilliant picture of the epic heroism displayed by Gujarāta when it grimly contested every inch of ground with the invader.

I

The first poem, *Rañamallachanda*, is a short ballad, composed about 1400 by Śridhara, celebrating the heroic deeds of Rañamalla of Idara. It consists of seventy stanzas in metres like cupāi and duhā, and is the earliest work of a kind which has been a favourite of the bards. This literature, principally panegyrical, is composed in metres which lend themselves to recitation with considerable dramatic force. The language is very often archaic and strongly alliterative. Sometimes words are altered out of recognition in the interest of sound effects, and assonances and other verbal tricks abound.

Rañamalla of Idara, of the Kamadhaja or Rāthoda family, was a great warrior. About 1397, he harassed Zafar Khan, the viceroy of Pāñā, and spread terror among the Mussalman chiefs.

As the army of the Sultan bristled with valour Rañamalla's whiskers flew about with wrath.¹

The Sultan calls upon him to submit. Rañamalla roars :

If my lotus-like head bows before the Mlechhas' feet, the sun will not rise in the sky. So long as the sun moves in the sky, Kamadhaja will not

1. सिरि फुरमाण धरवि सुरताणी धरदथ हालमाल दीवाणी;

bow to a block of stone. Even if the flame of the submarine fire is extinguished, I will not yield an inch of land to the Mlechha.¹

A battle ensues between the two armies, and is described in jingling rhymes. The Mussalmans are routed, and in token of submission the not unusual humiliation of being made to eat grass is forced on them. Rañamalla begins to think of world-wide conquest, and he says, "I will bring under my control everything on which the sun shines."²

II

Kāñhadadeprabandha (c. 1456) follows a greater literary tradition. It deals with the struggle which Gujarāta made for self-preservation after 1297, and breathes the grim and heroic attitude of mind which prevailed among her people during the fourteenth century. The author, Padmanābha of Visalanagara, was the poet-laureate of Akherāja, the Cahamāna or Cohāṇa king of Jhālora and a descendant of the hero of the poem. A few manuscripts of the work, luckily mistaken for those of a religious work, were preserved by the Jaina temples. Its language is Old Gujarātī, then spoken all over Western Rājasthāna including Gujarāta. The style, though not as elegant as Bhālaṇā's, maintains a high level of expressiveness. The language is neither trite nor ornate; the interest is well sustained throughout. The author, however, could not resist the temptation of recording in the conventional manner the names of Rajput and Mussalman warriors, and of introducing didactic verses and tedious narrative of past lives. In some places, the chronological order has not been preserved, and the same descriptions appear more than once. As a narrative, it is much better than many other rāsas; and it has the merit of being without religious bias.

III

The poem opens with a prayer, and proceeds to mention Māravāda, 'the land of nine forts', and the Sonagirā Cohāṇas

1. સુજ્ઞ સિરકમલ મેચ્છપથ લગ્ગાઈ, તુ ગયણજ્ઞમળિ ભાણ વ ઉગ્ગાઈ.
જાં અમ્બરપુડતલિ તરણિ રમાઈ, તાં કમદ્જકન્ધ ન ધગડ નમાઈ.
વારિ વડવાનલ તણ જ્ઞાલ શમાઈ; પુણ મેચ્છ ન આપું ચાસ કિમાઈ.
2. ઇંડરવાઈ રા રણમલ કહિ, 'ઇકછ્ટત રવિતલિ કરું,'

'as noble looking as royal swans'. Karṇadeva Ghelo ruled in Gujarāta. Being enamoured of Keśava's wife, he killed the husband and appropriated the wife. The minister Mādhava, Keśava's brother, moved by wrath, said, "I shall not taste any food in Gujarāta till I bring the Turks here."¹ On this, the poet feelingly laments :

To the place where he worshipped his God and sang His praises; where he performed sacrifices and gave gifts to Brāhmaṇas; where he worshipped the sacred Tulsī plant and Pipala tree, heard recited the *Vedas* and the *Purāṇas*; where all go for pilgrimage; where all sing the *Smṛtis* and the *Purāṇas*, there, Mādhava brought the Mlechhas.²

Ready to betray his country for a private wrong, Mādhava goes to Delhi. He approaches Sultan Allā-ud-din with presents and offers to subdue Gujarāta if an army is given to him. The sultan consents, and sends a message to Kānhadade, the Cohāṇa king of Jhālora, to let the imperial army pass through his territory on its way to Gujarāta. Proudly, Kānhadade replies :

I owe no such duty. They will plunder the villages; take my men prisoners; tear off women's ears. I do not make way for those who oppress the Brāhmaṇa and the cow.³

But Allā-ud-din, determined to conquer Gujarāta, secures a passage through Mevāḍa. Battāda of Modāsa vainly bars the way of the onrushing hosts.

Pillaging, burning, destroying, the Sultan's army marches towards Pāṭaṇa. The Mussalmans, with Mādhava at their head, invest the city. The ex-minister, traitor to the last, advises Karṇa to escape with his life. The king takes the advice; the queen flees on foot; and the capital falls into the hands of Alafkhan, the general of Allā-ud-din. 'And

1. ગૂજરાતિનું ભોજન કરું, જુ તરકારું આરું અરહું.
2. જિહાં પૂજીઇ સાલિગ્રામ, જિહાં જપીઇ હરિનું નામ,
જિણિ દેસિ કીજાઇ જાગ, જિહાં વિપ્રનાનાં દીજાઇ ત્યાગ,
જિહાં તુલસી પીપલ પૂજીઇ, વેદ પુરાણ ધર્મ વૂજીઇ,
જિણિ દેસિ સદ્ગુરૂ તીરથ જાઇ, સ્મરતિ પુરાણ માનીઇ ગાઇ
..... માધવિ મ્લેચ્છ આણિઆ તાહિ.
3. એ તાં નહીં અદ્ગારુ ધર્મ,
ભાજીઇ ગામ જ્ઞાલીઇ બાન, અબલા તણા ત્રોડીઇ કાન,
જિહાં પીડીઇ વિપ્ર નાં ગાઇ, તિહાં વાટ નવિ આપાઇ રાઇ.

from what once were temples was sounded the muezzin's call to prayers.'

The army then started on a further campaign of conquest and destruction to the south. It carried carnage right up to Surat, Rander, and the sea; returned to Saurāshṭra, destroyed many of its towns, and proceeded to Prabhāsa. The Rajputs mobilised their strength to protect the shrine of Somanātha, and valiantly fought the enemy. But the fortress fell; and in front of the temple which they had vainly sought to protect, the heroic warriors, after ceremonial bathing and anointment, fell fighting, 'surrendered themselves to Somanātha'. Mādhava, the cause of all this evil, was also killed.

The temple had fallen into the hands of the enemy. Alafkhan broke open the shrine, shattered the idol to pieces, and carried away the fragments in a cart to Delhi. "We shall make chunam out of it", he said. The poet then piteously asks Śiva :

O Rudra ! By your wrath you burnt the demons. You spread virtue in the world; You removed the terror which oppressed the gods; You put to flight the powerful demon, Tripura, even as the wind blows away chaff. Padmanābha asks you : O Rudra ! Where is now your mighty trident ?

The conquering army, the poet proceeds, burnt villages, devastated the land, plundered people's wealth; took Brāhmaṇas, children and women of all castes captive, and flogged them with thongs of raw hide; carried a moving prison with it, and converted the prisoners into obsequious Turks. Alafkhan then turned his attention to Kānhaḍade, who had declined to give a passage to his army.

Pārvatī and Gaṅgā, God Somanātha's spouses, urge Kānhaḍade in a dream to save the god from the hands of the Mlechha. When Alafkhan sends a message to Kānhaḍade, he gets a fitting reply : "A hero never praises himself. He who performs heroic deeds alone wins fame." Alafkhan thereupon continues his march and encamps at Sirāṇā.

1. આગઝ રુદ્ર ! ઘણઝ કોપાનલિ દૈત્ય સવે તિંદું બાલા ;
તિંદું પ્રથમી માંહિ પુણ્ય વરતાવીંકું, દેવલોકિ ભય ટાલ્યા.
તિં બલકાક ત્રિપુર વિધ્વંસિત પવનવેગિ જિમ તૂલ ;
પદ્મનાભ પૂછું સોમર્દ્યા ! કેથું કરું ત્રિસૂલ ?

Ministers of the Cohāṇa king call on the Khan, who shows them his army and his prisoners. The ministers report the state of things to Kānhaḍade, who gets ready for battle. The goddess Āśāpura is worshipped; necessary orders are given; and the Rajput armies go forward to meet the foe.

In the battle that follows, the Turks are routed. Alaf-khan flees for life. The idol of Somanātha is recovered, and nine lacs of prisoners are set free. The victory is then celebrated in Jhālora, and the conqueror returns home amidst the rejoicings of his people. The fragments of the idol are duly installed in five different towns where they are worshipped. (canto i)

The fleeing Turks came together in a forest; some were without clothes; some, worn out and hungry; others, staggering and wounded; whilst a few were being carried on stretchers. ¹.....

Alafkhan entered Delhi like a thief in the night. When the news of battle spread, consternation prevailed. The women of the Turks began to weep; some tore their clothes to tatters; many smashed the anklets on their feet. Some threw away their precious necklaces; others ripped off their ornaments. Some rent their hair.....One had lost her brother, another a husband, a third her handsome sons.....The markets were closed. ²

Allā-ud-din puts the blame on Alafkhan and is very wroth. He orders another attack on Jhālora. The army thereupon marches back and invests the guardian fort of Sāmiāṇā, which is in the charge of Santalasiñha, Kānhaḍade's nephew. Kānhaḍade goes to his nephew's assistance, and the Mahomedan army is annihilated.

1. जे जे तुरक नासी ऊवल्या, एक ठामि जई जंगलि मिल्या;

एक उघाडा वस्त्र विहीण, भूखइं करी एक थाइ खीण.

एक घूमन्ता जाइ धाई, एक ढोली ऊपाडया जाइ.

2. अल्खान अंधाहूँ करी.....

.....नशर मांहि पइठु एकछ.

भागा तणी वात इम सुणी, ठाम ठाम रोइ तुरकणी.

एक फाडइ पहिरणि सूथणी, पाए नेउर भाजइ धणी.

एक लाखइ एकाउलि हार, एक ऊतारइ सवि सिणगार.

ताणइ वीणि, विछोडइ दोर, एक ल्वस्या दीसइ बंदोर....

एक तणा बंधव भरतार, एक तणा फूडरा कुमार...

.....नगर मांहि देवराणां हाट.

Allā-ud-din becomes furious. He sends for his generals and the viceroy of Pātāna, collects his army, and himself takes the field. The progress of the army, more like a town in motion, is then described. The army lays siege to Sāmī-āna, but the fortress is impregnable, and it remains so even at the end of seven long years. The Rajputs, in the well-provisioned fort, continue to defy the enemy. Allā-ud-din then decides upon a sinister stratagem. Cows are killed, and their flesh, tied up in sacks, is thrown by catapults over the fortress walls into the lake within. The following morning, the Rajputs find their only source of water defiled by the flesh of the sacred cow, and decide upon jamahara, a rite commonly known as jauhara.

There was no hope of life. None would touch a drop of the water. The queen said, "We will now perform jamahara." And she addressed a message to the queen of Kānhaḍade: "Of what has overtaken us, you will come to know to-morrow. Remember us with affection. In this life, these are our last salutations." Having thus spoken, the queen put on all her ornaments. The retainers brought heaps of sandal-wood. Strong and heroic, the queen entered the fire. All said "Rāma, Rāma", and the friends wept.¹

The Pādshah comes to know of the queen's self-immolation, and offers to treat the beleaguered city with every consideration if Santala only submits. The heroic king replies, "I am ready to give up life, not my honour". The non-combatants in the fort are then asked to leave it, and all the warriors decide on an attack. They worship the Sāligrāma (Vishṇu), and then pray to Rāma. They take their bath, dry their hair, put on Tulsi garlands round their necks. Animated with one desire, they rush on the

1. जीवितव्यनी आशा टली, ए पाणी नहीं पीजइ पली.
राणी बोल इसिउ ऊचरिउ, 'इम जाणेजो जमहर करिउ.'
कान्हडदेनी घरण हत्ती, तेह भणी लखी वीनती.
इस्यूं कहीऊ: 'अह्या वीतुं जेउ, हवइ वीचिसि कालि तुझ्या तेउ;
अह्यस्यूं प्रीति आणेज्यो धणी. आणी जमारइ मोकलामणी.'
इस्यूं कही नवि लाइ वार, राणी सवि करिउ शिणगार.
चंदन काठ आणीउ घणु तिहां परिवार मिल्यु तेह तण.
साहस प्रभावि एतली आहि, राणी पढठी पावक मांहि
राम राम वाणी उच्चरइ. सजन लोकनि आंसू खिरइ.

Mussalmans. A great battle ensues ; and the Hindus, fighting valiantly, are killed to a man. (Canto ii)

This unflinching and terrible self-immolation in order to safeguard their honour was the marvellous feature of Hindu warfare during those dire times. There is not a fort in Rajputānā which cannot boast of the proud heroism of women who wooed fire to save their honour, and of men who marched to death to preserve their freedom.

VI

Allā-ud-din captures Sāmīāna, and calls upon Kānhaḍade to surrender. But he is again met with a proud refusal. The Pādshāh continues his march, and, on the way, pillages and burns the venerable city of Bhīnnamāla, even then a centre of learning. Some skirmishes follow with varying success. The Mussalman army camps near Jhālora. Allā-ud-din's daughter, Pirojā, who has fallen in love with Vīramadeva, the son of Kānhaḍade, insists on an offer of marriage being sent to the latter. With lofty pride, the Rajput prince spurns the offer.

The Cōhāna's race is spotless, like the full moon. Descended as I am from the sun, shall I disgrace the founder of my race?... Shall I become a convert? This has never happened before, and shall not happen now.¹

The insulted Pādshah then proceeds to invest Jhālora. He finds it in a merry mood, for, he hears bands playing within her walls, and sees festive banners floating on her towers. The Rajputs, at intervals, sally from the fort and harass the besiegers, and the Sultan has eventually to withdraw towards Delhi. Kānhaḍade, thirsting for fight, comes out of Jhālora, and his armies press the retreating Mussalman army hard.

The princess, having acquired occult knowledge, finds that Vīrama was her husband in previous lives. She tells her father of her relationship with Vīrama, and prophesies

1. चहूआणनूँ दुल निकलंक, जिसिड पूजम तणु मयंक
सूर्य तणइ वंशि हु आज, वडा पुरुषनि आवइ लाज.
हुं तां नहीं वटालं आप.....
.....इसी वात नवि सुणी पूराणि
.....आगिइ ह्रौं न, होसि नहीं.

bow to a block of stone. Even if the flame of the submarine fire is extinguished, I will not yield an inch of land to the Mlechha.¹

A battle ensues between the two armies, and is described in jingling rhymes. The Mussalmans are routed, and in token of submission the not unusual humiliation of being made to eat grass is forced on them. Ranamalla begins to think of world-wide conquest, and he says, "I will bring under my control everything on which the sun shines."²

II

Kanhadadeprabandha (c. 1456) follows a greater literary tradition. It deals with the struggle which Gujarāta made for self-preservation after 1297, and breathes the grim and heroic attitude of mind which prevailed among her people during the fourteenth century. The author, Padmanābha of Visalanagara, was the poet-laureate of Akherāja, the Cahamāna or Cohāṇa king of Jhālora and a descendant of the hero of the poem. A few manuscripts of the work, luckily mistaken for those of a religious work, were preserved by the Jaina temples. Its language is Old Gujarātī, then spoken all over Western Rājasthāna including Gujarāta. The style, though not as elegant as Bhālaṇā's, maintains a high level of expressiveness. The language is neither trite nor ornate ; the interest is well sustained throughout. The author, however, could not resist the temptation of recording in the conventional manner the names of Rajput and Musselman warriors, and of introducing didactic verses and tedious narrative of past lives. In some places, the chronological order has not been preserved, and the same descriptions appear more than once. As a narrative, it is much better than many other rāsas ; and it has the merit of being without religious bias.

III

The poem opens with a prayer, and proceeds to mention Māravāda, 'the land of nine forts', and the Sonagirā Cohāṇas

1. મુદ્ધ સિરકમલ મેચ્છપથ લગાઈ, તુ ગયણદ્વારા ભાણ વ ઉગાઈ.
જાં અમ્બરપુડતલિ તરણિ રમાઈ, તાં કમાંઘજકન્ધ ન ધગડ નમાઈ.
વારી વડવાનલ તણ જ્ઞાલ શામાઈ ; પુણ મેચ્છ ન આપું ચાસ કિમાઈ.
2. ઇડરવાઈ રા રણમલ્લ કહિ, 'દ્વારકાંત રવિતલિ કરું.'

'as noble looking as royal swans'. Karṇadeva Ghelo ruled in Gujarāta. Being enamoured of Keśava's wife, he killed the husband and appropriated the wife. The minister Mādhava, Keśava's brother, moved by wrath, said, "I shall not taste any food in Gujarāta till I bring the Turks here."¹ On this, the poet feelingly laments :

To the place where he worshipped his God and sang His praises; where he performed sacrifices and gave gifts to Brāhmaṇas; where he worshipped the sacred Tulsī plant and Pipala tree, heard recited the *Vedas* and the *Purāṇas*; where all go for pilgrimage; where all sing the *Smṛtis* and the *Purāṇas*, there, Mādhava brought the Mlechhas.²

Ready to betray his country for a private wrong, Mādhava goes to Delhi. He approaches Sultan Allā-ud-din with presents and offers to subdue Gujarāta if an army is given to him. The sultan consents, and sends a message to Kānhadade, the Cohāṇa king of Jhālora, to let the imperial army pass through his territory on its way to Gujarāta. Proudly, Kānhadade replies :

I owe no such duty. They will plunder the villages; take my men prisoners; tear off women's ears. I do not make way for those who oppress the Brāhmaṇa and the cow.³

But Allā-ud-din, determined to conquer Gujarāta, secures a passage through Mevāḍa. Battāda of Modāsa vainly bars the way of the onrushing hosts.

Pillaging, burning, destroying, the Sultan's army marches towards Pāṭaṇa. The Mussalmans, with Mādhava at their head, invest the city. The ex-minister, traitor to the last, advises Karṇa to escape with his life. The king takes the advice; the queen flees on foot; and the capital falls into the hands of Alafkhan, the general of Allā-ud-din. 'And

1. गूजरातिनूं भोजन कर्ल, जु तरकार्णूं आणूं अरहूं.
2. जिहां पूजीइ सालिग्राम, जिहां जपीइ हरिनूं नाम,
जिणि देसि कीजइ जाग, जिहां विग्रनइ दीजइ त्याग,
जिहां तुलसी पीपल पूजीइ, वेद पुराण धर्म वूझीइ,
जिणि देसि सहू तीरथ जाइ, स्मृति पुराण मावीइ गाइ
..... माघवि म्लेच्छ आणिआ तहिं.
3. ए तां नहीं अद्भारु धर्म,
भाजीइ गाम झालीइ बान, अबला तणा त्रोडीइ कान,
जिहां पीडीइ विप्र नइ गाइ, तिहां वाट नवि आपड राइ.

from what once were temples was sounded the muezzin's call to prayers.'

The army then started on a further campaign of conquest and destruction to the south. It carried carnage right up to Surat, Rander, and the sea ; returned to Saurāshṭra, destroyed many of its towns, and proceeded to Prabhāsa. The Rajputs mobilised their strength to protect the shrine of Somanātha, and valiantly fought the enemy. But the fortress fell ; and in front of the temple which they had vainly sought to protect, the heroic warriors, after ceremonial bathing and anointment, fell fighting, 'surrendered themselves to Somanātha'. Mādhava, the cause of all this evil, was also killed.

The temple had fallen into the hands of the enemy. Alafkhan broke open the shrine, shattered the idol to pieces, and carried away the fragments in a cart to Delhi. "We shall make chunam out of it", he said. The poet then piteously asks Śiva :

O Rudra ! By your wrath you burnt the demons. You spread virtue in the world ; You removed the terror which oppressed the gods ; You put to flight the powerful demon, Tripura, even as the wind blows away chaff. Padmanābha asks you : O Rudra ! Where is now your mighty trident ?¹

The conquering army, the poet proceeds, burnt villages, devastated the land, plundered people's wealth ; took Brāhmaṇas, children and women of all castes captive, and flogged them with thongs of raw hide ; carried a moving prison with it, and converted the prisoners into obsequious Turks. Alafkhan then turned his attention to Kānhadāde, who had declined to give a passage to his army.

Pārvatī and Gāṅgā, God Somanātha's spouses, urge Kānhadāde in a dream to save the god from the hands of the Mlechha. When Alafkhan sends a message to Kānhadāde, he gets a fitting reply : "A hero never praises himself. He who performs heroic deeds alone wins fame." Alafkhan thereupon continues his march and encamps at Sirāṇā.

1. આગાં રૂદ્ર ! ઘણાં કોપાનાલી દૈત્ય સવે તિંદું બાલા ;

તિંદું પ્રથમી માંહિ પુણ્ય વરતાવીં, દેવલોકિ ભય ટાલ્યા.

તીં બલકાક ત્રિપુર વિશ્વાસિઉ પવનવૈગિ જિમ તૂલ ;

પદ્મનાભ પૂછાં સોર્મઈયા ! કેશં કરું ત્રિસૂલ ?

Ministers of the Cohāṇa king call on the Khan, who shows them his army and his prisoners. The ministers report the state of things to Kānhadade, who gets ready for battle. The goddess Āśāpura is worshipped ; necessary orders are given ; and the Rajput armies go forward to meet the foe.

In the battle that follows, the Turks are routed. Alaf-khan flees for life. The idol of Somanātha is recovered, and nine lacs of prisoners are set free. The victory is then celebrated in Jhālora, and the conqueror returns home amidst the rejoicings of his people. The fragments of the idol are duly installed in five different towns where they are worshipped. (canto i)

The fleeing Turks came together in a forest ; some were without clothes ; some, worn out and hungry ; others, staggering and wounded ; whilst a few were being carried on stretchers. ¹.....

Alafkhan entered Delhi like a thief in the night. When the news of battle spread, consternation prevailed. The women of the Turks began to weep ; some tore their clothes to tatters ; many smashed the anklets on their feet. Some threw away their precious necklaces ; others ripped off their ornaments. Some rent their hair.....One had lost her brother, another a husband, a third her handsome sons.....The markets were closed. ²

Allā-ud-din puts the blame on Alafkhan and is very wroth. He orders another attack on Jhālora. The army thereupon marches back and invests the guardian fort of Sāmiāṇā, which is in the charge of Santalasīha, Kānhadade's nephew. Kānhadade goes to his nephew's assistance, and the Mahomedan army is annihilated.

1. जे जे तुरक नासी ऊवल्या, एक ठामि जई जंगलि मिल्या ;

एक उधाडा वध विहीण, भूखांड करी एक थाइ खीण.

एक घूमन्ता जाइ वाई, एक डोली ऊपाडया जाइ.

2. अखूद्वान अंधारूं करी.....

.....नयर मांहि पह्लु एकलु.

भागा तणी वात इम सुणी, ठाम ठाम रोइ तुरकणी.

एक फाडइ पहिरणि सूथणी, पाए नेउर भाजइ घणी.

एक लाखाइ एकाउलि हार, एक ऊतारइ सवि सिणगार.

ताणइ वीणि, विछोडइ दोर, एक लस्त्या दीसइ बंदोर....

एक तणा बंधव भरतार, एक तणा फूटरा कुमार...

.....नगर मांहि देवराणं हाट.

Allā-ud-din becomes furious. He sends for his generals and the viceroy of Pātāna, collects his army, and himself takes the field. The progress of the army, more like a town in motion, is then described. The army lays siege to Sāmī-āna, but the fortress is impregnable, and it remains so even at the end of seven long years. The Rajputs, in the well-provisioned fort, continue to defy the enemy. Allā-ud-din then decides upon a sinister stratagem. Cows are killed, and their flesh, tied up in sacks, is thrown by catapults over the fortress walls into the lake within. The following morning, the Rajputs find their only source of water defiled by the flesh of the sacred cow, and decide upon jamahara, a rite commonly known as jauhara.

There was no hope of life. None would touch a drop of the water. The queen said, "We will now perform jamahara." And she addressed a message to the queen of Kānhaḍade: "Of what has overtaken us, you will come to know to-morrow. Remember us with affection. In this life, these are our last salutations." Having thus spoken, the queen put on all her ornaments. The retainers brought heaps of sandal-wood. Strong and heroic, the queen entered the fire. All said "Rāma, Rāma", and the friends wept.¹

The Pādshah comes to know of the queen's self-immolation, and offers to treat the beleaguered city with every consideration if Santala only submits. The heroic king replies, "I am ready to give up life, not my honour". The non-combatants in the fort are then asked to leave it, and all the warriors decide on an attack. They worship the Śāligrāma (Vishṇu), and then pray to Rāma. They take their bath, dry their hair, put on Tulsi garlands round their necks. Animated with one desire, they rush on the

1. जीवितव्यनी आशा टली, ए पाणी नहीं पीजइ पली.

राणी बोल इसिउ ऊचरिउ, 'इम जाणेजो जमहर करिउ'

कान्हडेनी घरणि हती, तेह भणी लखी वीनती.

इस्युं कहीऊः 'अहा वीतुं जेउ, हवइ वीचिसि कालि तुझ्य तेउ;
अद्वास्युं प्रीति आणेज्यो धणी. आणी जमारइ मोकलामणी.'

इस्युं कही नवि लाइ वार, राणी सवि करिउ शिंगगार.

चंदन काठ आणीउ घणु तिहां परिवार मिल्यु तेह तणु.

साहस प्रभावि एतली आहि, राणी पहठी पावक मांहि

राम राम वाणी उच्चरइ. सजन लोकनि आंसू खिरइ.

Mussalmans. A great battle ensues ; and the Hindus, fighting valiantly, are killed to a man. (Canto ii)

This unflinching and terrible self-immolation in order to safeguard their honour was the marvellous feature of Hindu warfare during those dire times. There is not a fort in Rajputānā which cannot boast of the proud heroism of women who wooed fire to save their honour, and of men who marched to death to preserve their freedom.

VI

Allā-ud-din captures Sāmiāna, and calls upon Kānhadade to surrender. But he is again met with a proud refusal. The Pādshāh continues his march, and, on the way, pillages and burns the venerable city of Bhīnnamāla, even then a centre of learning. Some skirmishes follow with varying success. The Mussalman army camps near Jhālora. Allā-ud-din's daughter, Pirojā, who has fallen in love with Viramadeva, the son of Kānhadade, insists on an offer of marriage being sent to the latter. With lofty pride, the Rajput prince spurns the offer.

The Cohanā's race is spotless, like the full moon. Descended as I am from the sun, shall I disgrace the founder of my race? . . . Shall I become a convert? This has never happened before, and shall not happen now.¹

The insulted Pādshah then proceeds to invest Jhālora. He finds it in a merry mood, for, he hears bands playing within her walls, and sees festive banners floating on her towers. The Rajputs, at intervals, sally from the fort and harass the besiegers, and the Sultan has eventually to withdraw towards Delhi. Kānhadade, thirsting for fight, comes out of Jhālora, and his armies press the retreating Mussalman army hard.

The princess, having acquired occult knowledge, finds that Virama was her husband in previous lives. She tells her father of her relationship with Virama, and prophesies

1. चहूआणन् कुल निकलंक, जिसिउ पूनम तणु मर्यंक
सूर्य तण्ह वंशि हु आज, वडा पुरुषनि आवह लाज.
हुं तां नही बटाल्दं आप.....
.....इसी वात नवि सुणी पूराणि
.....आगिइ हुई न, होसि नहीं.

the death of her lover, of Kānhaḍade, of her father and of herself. This part is introduced evidently after the usual orthodox style of kathās from *Tarangaloka* downwards, but in the mouth of the daughter of Allā-ud-din, it mars the realistic charm of the poem.

Anxious to see Viramadeva and to obtain the freedom of her sister and brother-in-law, then prisoners in Jhālora, the princess, goes to the city with a small retinue. She encamps on the bank of a lake, and is met by the chivalrous Kānhaḍade and his son Virama. The princess begs for love, but in vain.

Love has made me miserable. What can I, an unfortunate woman, say? Love! I, a foreigner, beg of you; find out for yourself what you are to me. My days and nights seem endless; the pain of separation oppresses me; I cannot live without you, my love. A fish cannot live without water; no more can a woman without her lord!

Virama is unrelenting. The princess, anxious for peace, requests that the Mussalman army should not be attacked at night, and that her sister should be released. The chivalrous Rajputs readily grant these requests. Virama, in return, demands that the Sultan should not destroy temples, pillage the land, or trouble Brāhmaṇas and slaughter cows. On behalf of her father, she agrees to respect his wishes. At her desire, she is taken to see Jhālora and has a view of the impregnable citadel. Kānhaḍade releases the prisoners and returns the captured elephants. Loaded with presents, the princess returns to her father, and the Sultan withdraws to Delhi. (canto iii).

VII

The princess tells her father of the glories of Jhālora, its learned men, its warriors, its markets, its pleasures, its ramparts, and its prosperity. The Pādshah does not like the engagement into which his daughter has entered, but

1. कइ मइ मन्मथ दुहविं जी, कइ हूँ निर्गुण नारि
पीयु परदेसणी वीनवइ जी, आपि आप संमारि.
दिवस दोहिला हूँ नीगमुं जी, रथणि घणेरी थाइ.
विरह वेदना माहरी जी, पीयु विण रहणूं न जाइ.
जु जलहीणी माछली जी, जीवइ नहीं जग माँहि;
कंत विहूणी कामिनि जी, तिम तिम खीणी थाइ.

agrees to wait for the period of eight years, at the end of which, according to her prophesy, Jhālora is to fall. Later, he gives orders to his army to proceed towards Jhālora. The princess sends her nurse with the army to bring Virama to her, or, in the event of his death, to bring her his head. The army is repulsed by the Jhālora forces led by Virama. But the Sultan is adamant: Jhālora must be captured at any cost.

For over twelve years the beleaguered city defies the Mussalmans. Its merchants feed the people; miracles save it from disasters. At last a palanquin-bearer turns traitor, and discloses a secret way leading to the fort. The bearer's wife, furious at her husband's treachery, kills him, and informs Kānhadāde of the unexpected entry of the besieging army. Desperate combat ensues. Kānhadāde's brother works wonders against heavy odds; but the out-numbered Rajputs are faced with the alternative of death or dishonour. Kānhadāde sends for the priest and, presenting him with his own horse, begs him to flee from the fort. The Brāhmaṇā is not to be outdone; he accepts the king's horses as gifts, but returns them to the royal stables. The king is surprised and asks the priest why he, a man of peace, does not leave the fort.

Who will carry your funeral bier, my king? If I live after you die, then, I live in dishonour. If Jhālora falls, I too will die.¹ . . .

The solemn rite then begins. The queens prepare for the jamahara; the priest gives his benedictions to Kānhadāde; the subjects now bow before him, and decide to join him in the immolation. The king calls his son Virama and anoints him king. Virama bows to his mother, who blesses him. The sandal and other sacred wood is brought. All the queens, having bathed, commend themselves to the Sun. They enter the fire; precisely 1,984 of their sex follow; gods witness the sacrifice.

Kānhadāde and his men, sword in hand, then rush on the besiegers. 'The Rajputs re-enact the *Ramāyaṇa*.' Hundreds fall fighting. The city falls into the hands of the enemy; and Kānhadāde, at bay, withdraws to the citadel. His priest advises him to crown his heroism by falling in

1. व्यास भण्ह, 'कुण बीजउ राजा पालखी खांधि लेसइ ?'

जु तझ्ह पूठि हुं जीवूं तु अपकारति घण पामूं,
जाल्होरि भेलातइ नश्चि देइ आपण् होमूं.'

battle and the Cohāṇa hero acts accordingly. Vīrama reigns for three days and a half. His queens also prepare for jamhara. Their companions looking on, the beautiful queens come to the balconies, and with restrained tears worship their beloved Jhälora fort. "And verily shall we share Vīrama's beautiful throne on the Sonagiri Mount," they said, and entered the fire.

To ensure death, Vīrama thrusts a dagger in his bowels, straps up the wound, rushes into the fight, and, dealing death all round him, is himself slain. The Mussalman general, who has not lost sight of the princess's wishes, tries to take him captive. But the hero, invincible in death as in life, escapes him.

The nurse brings Vīrama's head to Delhi on a bier, and placing it on a gold salver, brings it to the heart-broken princess. As she gazes at the face of her beloved, the head turns away from her: the invincible Cohāṇa hero even in death keeps his vow. Whereupon the princess laments thus :

My virtuous, handsome hero ! Why are you so wroth ? I am love-struck, my Sonagiri Cohāṇa. I am but your wife, with one life only separating us. Why do you forget our love ? My heart is broken. Will you not hear me ? You are gone to paradise ; I will come with you.¹

Having worshipped her beloved's head, she jumps into the Jumnā to meet in the next world him whom she had missed this. (canto iv)

VIII

Except where necessity for the conventional features of the rāsa takes him out of his normal vein, the author is realistic. He is perhaps the only one of the many writers of the period who has handled characters and events so well and truly. The narrative is, on the whole, well sus-

1 सगुण सल्लोणा राउल ! माणि रूसणु किस्यु ?
हुं तां प्रेमगहेलडी तुं सोनगिरु चहूआणजी।
हुं तां प्राणद माहरु, हुं तां ताहरी घरि नारि जी;
जनम एक अंतरि गयुं सो नेहलु म वीसारी जी।
हईयलहूं घणु गहवडयुं, हुं सुणि न अद्वारा नाथ जी !
हुं अमरापुरि सांचरित, हुं मरणि न मेहलुं साथजी,

tained. The Rajput and the Mussalman warriors are true to life, the former headstrong, firm, unflinching in matters where honour was concerned, neglectful of prudence, fanatically heroic; the latter, deceitful, determined, relentlessly cruel and determined on victory at any cost. Only Pirojā, the daughter of the Sultan, is out of harmony with the setting. The characters do not lack individuality, as do most of those found in the literature of the age. The irate Sultan is not badly done. Kānhaḍade, generous, charitable, beloved of his people, superstitious, is well depicted. In him is revealed the real Rajput. His son, though he occupies little space, is also well drawn, and so is the old Brāhmaṇa priest. Mādhava, the 'direful spring of woes unnumbered', is also well drawn. The poet portrays the actual situation in the India of the day: Hindu princes, strong and heroic, one jealous of the other, fighting in isolated splendour; the Mussalmans, stern and relentless, advancing and campaigning as a collective body. This *prabandha* is a rhapsody unique in Old, or Modern Gujarāti, throbbing with great and sustained heroism; an epic of a great age fast fading into oblivion; a swan-song of the Gujarāta of Siddharāja.

CHAPTER III.

A NEW GUJARĀTA AND THE PURĀNIC MOVEMENT. (1400 to 1600)

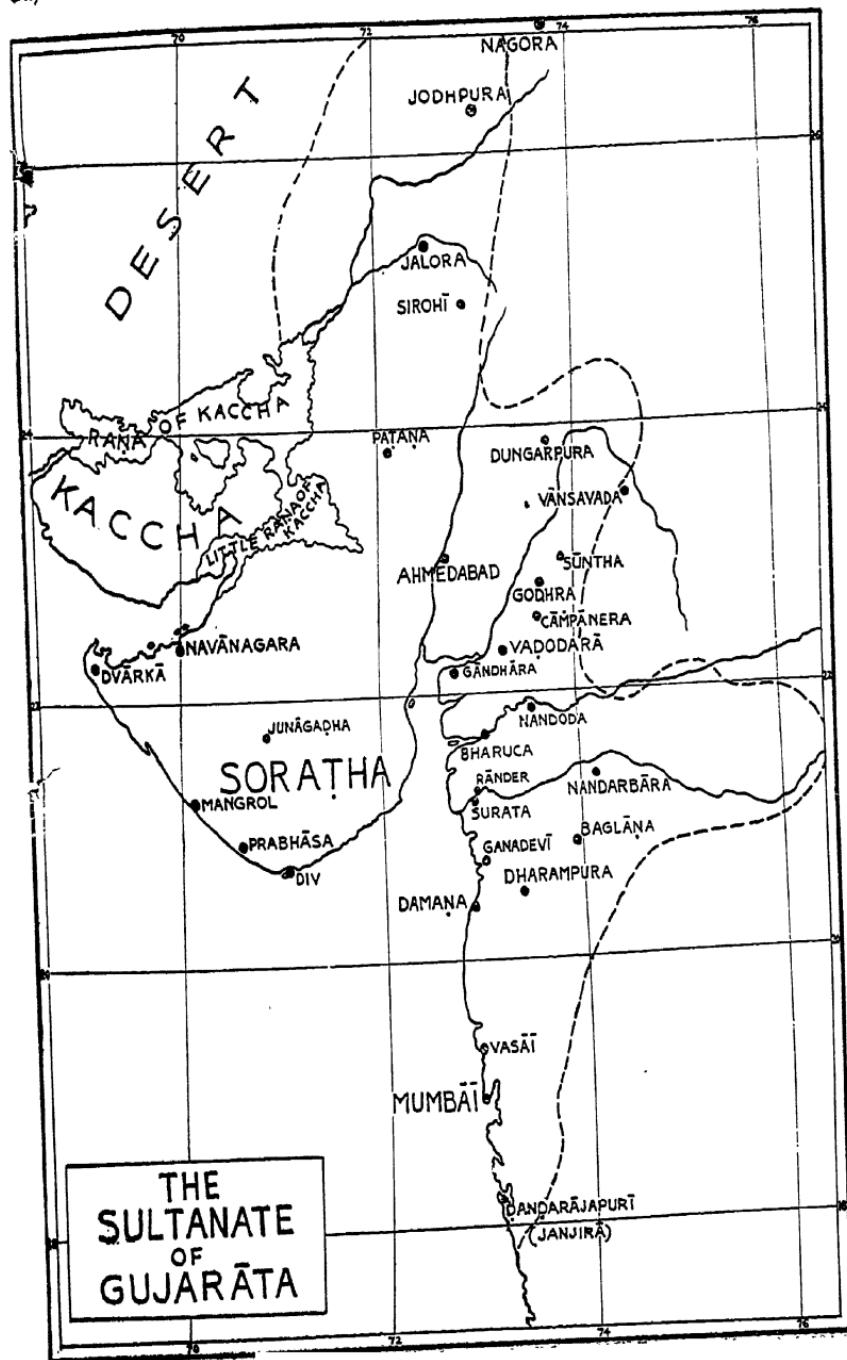
The Sultanate of Ahmedābād—Akbar—Marathā raids—The Purānic influence—The new spirit among Brāhmaṇas—Impetus to the deśabhāshā—Rāmānanda—The purāṇika—The Gāgariā bhaṭṭa—The akhyāna literature—Bhālana (c. 1426-1500)—The akhyānā in his hands—Kūḍāṁbarī—Daśama-skāidha—Mantri Karmaṇa (1470)—Bhīma (c. 1473)—Nākara (c. 1550).

Political history from 1411 to 1707 had a negative influence on the literature of Gujarāta. From 1411 to 1573 the country was ruled by the Sultans of Ahmedabad; from 1573 to 1707 it was a province of the Moghul Empire. These facts circumscribed life, and brought into existence new literary traditions which not only ignored political conditions, but provided an easy way to forget them.

I

In 1411 Ahmad Shah, the grandson of Muzafar Shah, transferred the capital of his kingdom from Pāṭāṇa to Ahmedābād. He was a fanatic, and his acts did not belie his bigotry. He invaded Soraṭha, Mālvā and Koṅkaṇa, but tried to conciliate the Hindu landlords by giving them a fourth share of the villages. His grandson, Mahmūd Begdā, (1459-1513) was powerful both on land and sea, and consolidated the kingdom by annexing Junāgadha. He built many of the monuments which have made Ahmedābād famous. The Mussalman historians narrate numerous anecdotes revealing his popularity with his people. To the Hindus, however, one sultan was as good, or as bad, as another.

The next great Sultan was Begdā's grandson, Bahādur Shah (1527-1536), a great warrior who adopted an aggressive policy of conquest. Gujarāta soon came to be divided into twenty five sarkārs : Ahmedābād, Sūntha, Godhrā, Cāmpānera, Vadodarā, Bharuca, Nāndoda, and Surat in the centre; Sirohī, Jhālora, Jodhpura and Nāgora in the north; Dungarpura, Vānsavāḍā, Nañdarbāra, Bāglāṇa, and Dhārampura in the east; Dandārājapuri, (modern Janjirā).



Mumbāi, (Bombay) Vasāi (Bassein), and Damāna in the south; Sorātha, Navānagara, and Kaccha in the west. A territory slightly larger than what is linguistically the Gujarāta of to-day was a political unit under Bāhādur Shah. His ambitious raids drew the wrath of Humāyun, the Mogul Emperor, who overran Gujarāta in 1535. Bāhādur soon recovered it, but he died the next year. Reckless as a ruler, he laid a heavy burden of military expenditure on the people and left them to the tender mercies of his revenue farmers.

In 1573 Akbar annexed Gujarāta.

From 1411 to 1573, Gujarāta remained a political unit. The Khans and Amirs swept across the country; made friends with Hindu chiefs and leaders as suited their immediate purpose; spread terror and destruction for a time; and were worsted by their rivals, or, sank into imbecility. During this period, the people enjoyed settled existence only when sheltered behind their castes, mahājanas and pancāyats. Social exclusiveness became the rule of the day, and life acquired an unprogressive and narrow outlook, mainly religious and other-worldly. And so it continued till the British came.

I

Of all the cultural and educational influences forged during the Gupta times, the Purāṇas were the most powerful. The *Mahābhārata*, including the *Harivānśa*, a complete cyclopaedia of Āryan culture, had attained the sanctity of a fifth *Veda* under the name of *Śatsāhasrīsāmhitā*. The *Vāyu*, the *Matsya*, the *Mārkandeya*, the *Brahmānda*, and, perhaps, the *Devībhāgavata* Purāṇas had become very popular by the seventh century. The *Vishṇu* (c. 600), the Purāṇa of the Bhāgavata dharma which the Imperial Guptas followed, exercised great influence over the minds of men. Other Purāṇas also came to be composed, till their traditional number stood at eighteen.

Literary men, for centuries, sought inspiration for subject and atmosphere from one or more of these Purāṇas. The tradition of mythic kings; the mythology connected with sacred places all over the country; stories and hymns

glorifying gods and goddesses; and the ethics and the ritual—all this Purānic wealth had brought uniformity of belief, conduct and outlook to all who looked upon Bharatakhaṇḍa as their land, and Dharma as the law in this life and the means of salvation for the next. It had created in the people a living sense of homogeneity, and of the continuity of Āryan life. When the Mussalmans overran the country, the Purāṇas became, in the hands of the Brāhmaṇas, formidable instruments to preserve religion and culture. The Purānic scheme of things had universal application. A Hindu king had a place ready in the genealogy of the Sun or the Moon. A recently elevated Brāhmaṇa had a position ready in the family of a venerable Ṛshi of Vedic antiquity. And the people had all the materials ready to bring up fresh generations in the traditions of Āryan life, to preserve the integrity of society, and to resist the proselytising vigour of the foreigner.

And when the Brāhmaṇas found the fanatical foreigner—mleccha as they called him—devastating their land, demolishing the most sacred shrines of their faith, destroying their dharma and the social structure which they believed to be eternal, they developed miraculous adaptability. They delivered to the masses, through the medium of their dialects, the message of the Purāṇas, and made the past live again. The Purānic revival preserved society and culture, and directed literary energy into the channel of the desabhāshā. It spread over the whole country, and opened up prospects for all. Poets received fresh inspiration; purāṇikas, a new vocation; philosophers, a new orientation. To the village saints, it gave something to live for; and it brought to the ordinary people, in the place of cumbrous ritual and abstruse doctrine, bhakti, a worship full of joy and song, dance and prayer. Every province began to work out its cultural salvation. Every language began to develop, and its literature assumed distinctive character.

II

About the beginning of the fourteenth century, one of the greatest of Indian reformers lent an active hand in spreading the different influences then at work. His life is

shrouded in tradition; his creed is found only in the devotional songs composed by his disciples. Rāmānānda, originally a follower of Rāmānuja, began his apostolic work in North India. He was an uncompromising advocate of purity of heart, and spread the worship of Rāma, the high-souled hero of the *Rāmāyaṇa* and the seventh avatāra of Vishṇu. He protested against social and religious evils. The *Vedas*, Brāhmaṇas, rituals, inequalities of caste, the grossness of idolatry, and even Saṁskṛta came in for his iconoclastic zeal. He stood for God, humility, and equality of men.

His teachings proved very popular among the lower classes of Hindus and Mussalmans. His principal disciples included Kabīra, a spinner, Raidāsa, a tanner, Senā, a barber, Sadnā, a butcher, and Naraharidāsa, a Brāhmaṇa. Kabīra, a Hindu brought up by a Musalman, was catholic in an age of orthodoxy; and his padas, songs, appealed equally to both communities. He created a great impression in Gujarāta and the Kabīrpañtha gave rise to sects which claimed numerous adherents. Guru Nānaka (1469-1555), the founder of Sikhism, was a disciple of Raidāsa; and the *Grāṇtha Sāheb*, the sacred book of the sect, contains the only available padas of Rāmānānda and Raidāsa. Naraharidāsa was the guru of Tulsīdāsa (1532-1623), the greatest of saint-poets of the age. The latter's *Rāma-caritamānasa*, if judged by the number of men it has inspired, can be classed among the first few books in the literature of the world.

Rāmānānda and his disciples wielded a great liberalising influence over their age. Even the orthodox Brāhmaṇa was shaken out of his religious groove, and could not but admire their tenets and revere the idealism for which the deity, Rāma, stood. They threw their weight against Saṁskṛta, and were the first unflinching champions of the language of the people. Kabīra's attack on the lovers of Saṁskṛta runs thus:

Panditas talk in Saṁskṛta alone and dubb those who use the bhāshā ignorant fools. In the world, panditas praise only Saṁskṛta. But bhakti through the bhāshā alone gives strength and leads to salvation. Saṁskṛta is the water

of wells; bhāshā is running brook. Bhāshā is loved by the true guru and shows the true way.¹

Rāmānañda's influence in Gujarāta was widespread in the latter half of the fourteenth, and the fifteenth, century. It taught the learned not to spurn the lowly and the illiterate, but to work with and for them through the medium of their own language.

III

In the beginning of the fourteenth century, we first come across definite literary landmarks of the Purānic movement in Gujarāta. The *Bhāgavata*, Jayadeva's *Gitagovinda* and Bopadeva's *Harililāmrta*, works principally dealing with the amours of Kṛṣṇa, had perceptibly altered the tone and language of the folk-songs relating to Rādhā-Kṛṣṇa. In 1416 Nr̥siṁhāraṇyamuni composed *Vishṇubhakticandrodaya*, a work on bhakti. In 1417 an inscription on Mount Giranāra begins with a prayer to Damodara, 'the stealer of butter', referring to Śrī Kṛṣṇa's well-known pranks as a cowherd. In 1499 Vāghelā Mokalasiñha is recorded to have protected the members of the Bhāgavata sect.

Pāṇḍitas were rare, and the knowledge of Saṁskṛita was restricted to a select class. Among the intellectual and well-to-do classes, there was naturally a craving for literature, and, from the beginning of the fifteenth century, poets worked through the medium of Old Gujarāti to satisfy it. But their language has been transformed out of recognition. Manuscripts of some of their works, recovered so far, have been written years after the author's death. In many cases, the works were handed down from generation to generation by professional reciters of the Purāṇas, or purāṇikas; and every reciter went on making such changes in their form, language and substance as

1. संस्कृतहिं पंडित कहे, बहुत करै अभिमान,
भाषा जानि तरक करै, ते नर मूढ अजान.
संस्किरत संसार में, पंडित करै बखान,
भाषा भक्ति दृढावही, न्यारा पद निरबान.
संस्किरत है कूपजल, भाषा बहता नीर,
भाषा सतगुरु सहित है, सतमत गहिर गँभीर.

the occasion and the taste of his audience required. The gāgariā bhata, who preserved most of these works in the form of ākhyānas, was the greatest sinner in this respect.

The gāgariā bhata, or māṇa bhata, is peculiar to Gujarāta, and has played a great part in the evolution and preservation of this class of literature. He is the popular counterpart of the purāṇika, who, generally well-read in Saṁskṛta, recites the Purāṇas from the original to a select audience at his own house, or at the house of his patron. The purāṇika, more often than not, maintains the dignity of learning, and enjoys the position of a friend in his patron's family. But the gāgariā bhāṭa is rarely acquainted with Saṁskṛta; he knows only the ākhyānas, or the Purāṇic episodes in Gujarāti verse which he has learnt from his teacher during his apprenticeship. He goes from place to place with a couple of disciples. His stock-in-trade is his ākhyānas, his tact, and his māṇa or gāgara, a large copper pot with a narrow neck from which he gets his name.

Wherever he happens to be, he opens his session at night on some temple-door or verandah before a public square. With his nimble fingers loaded with brass rings, he starts playing upon the gāgara as on a hand-drum, and makes the pot resound with his skilful raps. The neighbourhood flocks to hear the kathā, as the Purāṇic recital is called; the public square in front and the windows of the surrounding houses are turned into an auditorium for the occasion. The bhāṭa recites an ākhyāna; explains many parts of it; adds a flourish here, a touch there, to move or tickle the audience; improvises new stories and introduces lively anecdotes. The audience sits, hour after hour, absorbed in the recital. The description of a Purāṇic incident or character, in the mouth of a competent bhāṭa, assumes a fresh form and contemporary colour. At an interesting point in the recital the bhāṭa stops, and wants to know who among his listeners will provide his next day's dinner; and, unless he is ignorant of the rudiments of his art, he is sure to receive invitations from more than one hospitable townsman. Having made sure of the morrow, he proceeds with the kathā.

till after midnight, sometimes till the early hours of the morning. The session continues for a month, sometimes, longer ; its length, as a rule, depends upon the *bhāṭa*'s ability to attract a good audience, and upon the hospitable nature of the locality. After the session is over, the *bhāṭa* is feasted, carried in a procession through the town, and presented with a purse as a send-off.

The *bhāṭas* flourished in Gujarāta for more than five hundred years, but have fallen on evil days with the advent of the press, the theatre, and the cinema. They provided free entertainment and education, religious and secular, and helped to preserve Purāṇic literature. But these poets were scarcely qualified to reproduce the spirit, the art, or the idealism of the original Purāṇas ; and were mostly content with mechanical repetition of narrative verses handed down from teacher to disciple. Their range of emotion, sentiment and thought was limited ; their language, suited to an illiterate audience, lacked refinement and expressiveness. Sometimes, only a *Bhālāṇa* or a *Premānanda* could break the monotony by a word-picture of contemporary life, or by a charming song full of homely sentiments.

But the service which the *gāgariā* *bhāṭa* rendered to culture was immense.

He considered himself the heir of ancient Āryan culture ; of a civilization, pure and incomparable, brilliant with heroic exploits, beautiful literature, undefiled ideals.....He was prepared to arrest the growth of alien culture. His ears heard the music of the inspiring past. His eyes were fixed on coming victory. He opened the floodgates of his soul ; he sang of his hereditary culture. He inspired *pāṭhaśālās* ; he offered prayers from village to village ; he recited *kathās* from street to street ; he made his songs popular in every home. He kept alive religion and a sense of historic continuity. He preserved language, literature, inspiration, and ideals. And, thanks to him, the immortal spirit of the culture, breaking the bonds of political subjection, triumphed in the land.¹

This literature took the form of an *ākhyāna*. In form, it was a *rāsa* ; but the narrative parts were brief, the arrangement more systematic, and the language more influenced by Saṁskṛta. In substance, it presented an independent literary composition based mainly on a free rendering

1. Munshi, *Ādi Vacano*. (Guj.) 24,

of an ākhyāyikā from the Purāṇas, supplemented by portions borrowed from other sources or composed by the author himself.

IV

Bhālāṇa may be called the father of the ākhyāna. He was a Modha Brāhmaṇa by caste, a resident of Pātāna. His date, tentatively fixed between 1426 and 1500, is yet uncertain. The incidents of his life, which enthusiastic admirers have unearthed, do not appear to have any reliable foundation. But his works show that he was a good student of the epics and the Purāṇas in the original.

In one of his works, he says :

Men of sentiment, who are fond of the Purāṇas, desire to hear them, but their desire remains unfulfilled. Bhālāṇa has, therefore, composed this poem in bhāṣā.

He appears to have supplied a growing need, and, on his own admission, evoked considerable antagonism from those who found his method undignified for a purāṇika of learning. He started life as a devotee of Śiva; but later, as his works show, fell under the influence of the Rāmānāndī sect and transferred his allegiance to Rāma. He left two sons, Udhava and Viṣhṇudāsa, both of whom, following in his footsteps with far less ability and equipment, have left parts of the *Rāmāyaṇa*.

His early works were mere renderings of the ākhyāyikas. But, later, he borrowed the episodes from several sources, pruned or altered them, and added fresh materials to produce a new work. He also travelled outside the Purāṇic field to compose a rāṣa on Bāṇa's *Kādambarī*. In works presumably composed during his last days, the ākhyāna reached an advanced stage of evolution. It was a Gujarātī ākhyāyikā. With contemporary sentiments, and the Purāṇic plot and characters altered to suit them, it became a new and distinct literary form.

His *Harasaṁvāda* gives the episode from the *S'iva Purāṇa*, wherein Pārvatī, jealous of Gaṅgā whom Śiva had harboured in his matted locks, tries to win back the love of the god by assuming the guise of a forest-girl. *Mṛgi-ākhyāna*, from the same Purāṇa, describes a hunter, who, unconsciously worshipping Śiva, obtains religious merit

and goes to heaven. These, and *Śaptaśati* borrowed from the *Märkandeya Purāṇa*, may be classed among his early works. They follow the original closely, relieved only by an occasional gleam of contemporary sentiment.

The deer in *Mṛgī-ākhyāṇa* when his mate is killed, addresses the hunter in a manner which does credit to the sentiments of the poet and to the atmosphere which permitted their expression.

With cunning skill, you slew my lovely bride, before my own eyes. Shame upon him who lives, when the mistress of his soul is dead! Without my bride, life has no aim; the world is desolate. Without her, my house and garden are lonely as the abodes of the dead. She was my support in trouble; I had no better friend.

Parallelisms of this nature were quite common in the literature of the period, and were employed by the poet with great effect.

V

To the next period of Bhālaṇa's literary activity belongs *Kādambarī*, perhaps the best of his works. It is an adaptation of Bāṇa's great work, carefully abridged with an eye to literary presentation. This work of Bhālaṇa is the best rāṣa in the language, perhaps the most artistic and sustained composition, not even excepting the ākhyānas of Premānanda. It has all the good features of a rāṣa, but without the loose structure, the monotonous descriptions, the ever-recurring didactic passages and the ill-concealed religious purpose which destroy the unity and charm of many of them. Some of the beauties of the original work are brought out with great skill in a language not possessing the wealth or elegance of Saṁskṛta.

From the wealth of Bāṇa, Bhālaṇa chooses what his art and audience require, and presents it with the freedom of a master in the art of literary expression. At places the poem is word-perfect. Bhālaṇa's description of the Acchoda lake is a delightful picture painted with the help of a few of the great phrases from Bāṇa's elaborate masterpiece. The little parrot's tale of how it preserved life after its parents had been killed by the hunter, is one of the many passages in which the poet has given to a translation the charm of an original. The parrot finally says:

.... King ! What can I say ? Nothing is so dear as life. Otherwise, how could I forget my dead father in the very moment in which I suffered so terrible a blow. No one could be so heartless as I. I forgot all gratitude. He had denied himself food to give it me ; had kept me by his side with loving care ; had brought me up under great hardship. But I forgot all grief at the loss of my parents and tried to save my life. Who could be so callous ?

King, I was so tired that I could not even walk. The way was difficult to tread ; my body was covered with dust ; I was wretched ; my feet tottered with fatigue. I longed for death, but it did not come. My sight was blurred ; my heart trembled ; my mind stood still. Thirst made me miserable, but water was far away. King ! I stumbled at every step.¹

At another place, the poet graphically describes how the women of the royal place exchange remarks about each other. They are typically Gujarāti. Additions in the interest of realism are also made at appropriate places without destroying the flow of the poem.

Bhālaṇa is the greatest artist in the language for portraying parental and domestic feelings. The maid describes to Tarapīḍa his queen's yearning for a child in words full of grace and feeling.

While talking, Oh King, she says : "Life is wasted. I never kissed a child of mine, never pressed it close to my heart. I never saw the smiling face of a son, beautiful with two tiny teeth looking up to me as I fed him with milk. Never did I hear, with joyful heart, anklets jingling on his feet as he stumbled along on his toes. Oh ! What shall I do now ? I shall never see him return from school, ink-pot and writing-board in hand, running up to me, clinging to

1. राय ! घण् शूं कहीइ कथी ? प्राण समूं कांइ वाहाल्दं नथी,
नहितरि ततक्षण मुउ तात, ते सवि वीसारी मि वात,
तेह वेदना दारुण सही, मुझ समू को निष्ठुर नहीं !
भूख्या रही जिणि दीर्घू भक्ष, पाल्यु सनेह करी समक्ष,
ने दोहिलि ऊळेह अपार, ते मुझ वीसरित उपकार !
जननी जनक गयां परलोक, ते मि वीसार्यु सवि शोक ;
देह राखवा कर्यु उपाय ; कोइ दुष्ट मुझ सरखुं ? राय !
श्रांत थकां मि नवि हीडाय ; विषम वाट ; ततु धूलि भराय ;
दुःखातुर अति थाका चरण ; घण् इ वांछू नावि मरण.
आवि अंधारुं लोचन, धूजि रिदि ; न चालि मंन ;
पीडि पिपासा ; वेगल्दं वारि ; ढली ढली पहूं, रा, तिणि ठारि.

me with the word 'Mama'. My heart longs for a mother's joy; but the longing will never be fulfilled."¹

But this work, which modern students of the literature appreciate, does not appear to have evoked contemporary enthusiasm or to have been a subject of imitation.

Nalākhyāna, which followed, was similar in technique. The *Mahābhārata*, Śrīharsha's *Naishadhiya* and Trivikrama's *Nalacampū* have been laid under contribution to produce a short ākhyāna on the episode of Nala and Damayaṇī. Though the execution of this work is decidedly inferior to that of *Kādambarī*, it was the original of many subsequent copies.

V.

His other works are: *Rāmaviraha* and *Rāmabālacakrita* from the *Rāmāyaṇa*; *Jalajīdharaākhyāna* from the *Padma Purāṇa*; *Durvāsākhyāna* from the *Mahābhārata*; *Dhruvākhyāna*, *Rukminīharāṇa*, *Satyabhāmāvivāha*, *Kṛishnaviṣṭi*, *Kṛishṇa-bāla-carita*, and the *Daśamashandha* from the *Bhāgavata*.

Bhālana made a free use of garabīs in the works dealing with Kṛishṇa's life, and invested them with charm of language and delicacy of sentiment. The models furnished by him were copied by all later poets, including Dayarāma, and gave to garabī its distinctive form. The following garabī is still popular for the homely charm with which it describes the feelings of Jasodā, Kṛishṇa's foster mother.

- वात करती एम कहि, 'मिथ्या गयु ए काल ।
हृदि शूं चांप्यु नहीं, चुंबन देई बाल ॥
नाहाना नाहाना दंत बि, नि सुंदर मुखु वान ।
पुत्र हसतु नहीं दीछु, करावतां पयपान ॥
चरण वागि घूघरी, अंगुली वलगु जाय ।
ए सुख हूं पासी नहीं ! हवि कर्ह किशु उपाय ॥
नेसालीथी भणी आवि, पाटी खडिउ हाथि ।
आइ ! कही बोलावतु धरि बाल घालि वाथि ॥
ए ऊरेउ वीतु नहीं, जे पुत्रमाता नाम ।'
एणी पिरि मनि दुःख आणि नित्य परति, स्वामि ॥

Come home, darling Māvajī ! I will give you milk and rice with a loving hand. You have grown rich since you went to Mathurā ; and, powerful too. But, believe me, none loves you more than I do. Devakī herself will not hold you more fondly in her arms than I held you in mine when nursing you. Her body will never be as mine was then, all quivering with rapture.

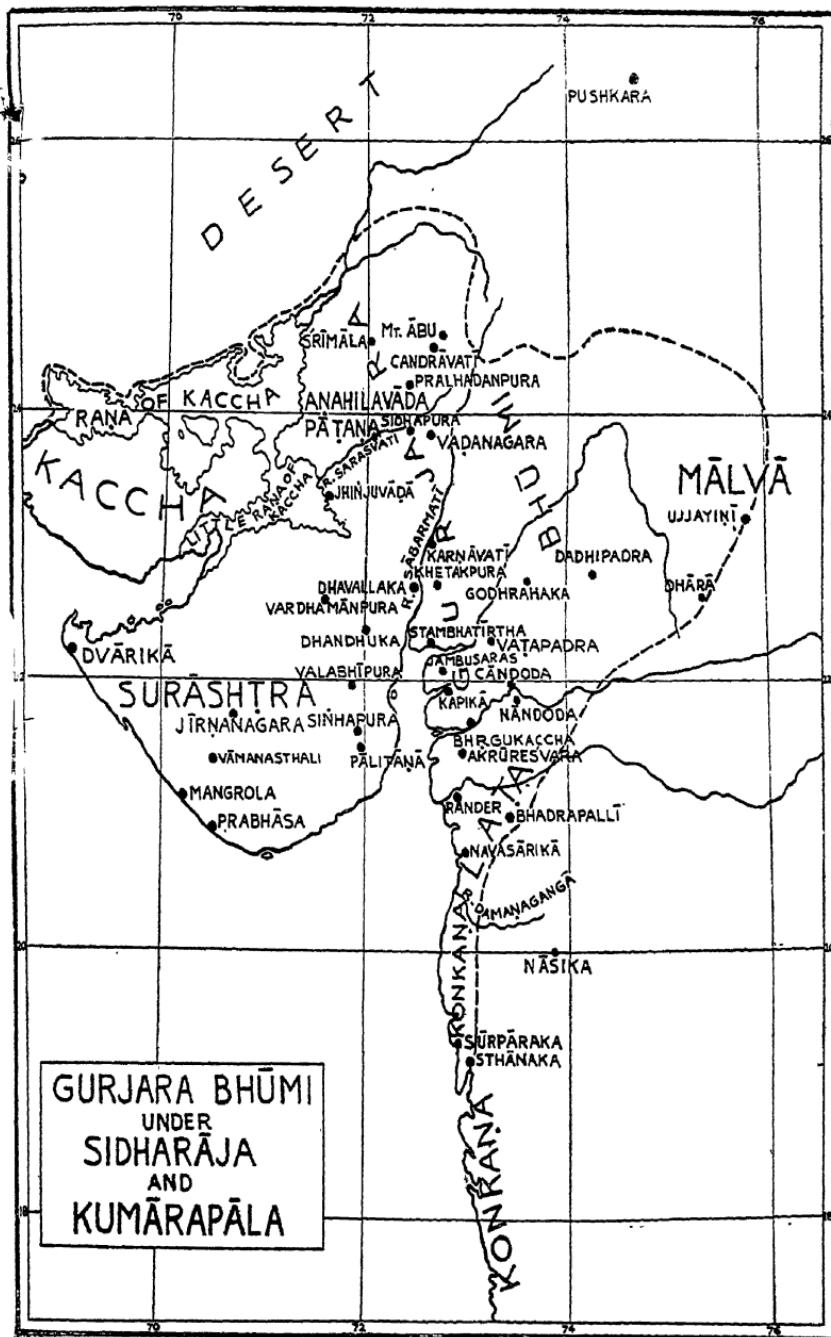
Alas ! I am your nurse, not your mother ; you know it now. I know why you are wroth : I tied your hands when you stole butter. Yes, and I did not jump after you in the Kālīndī ; you remember it still ; you owe me a grudge for it. None else can win love, and forget it so lightly as you. Raghunātha ! Lord of Bhālaṇa ! Do remember your love for me, short-lived though it was.¹

The poet deserves a high place in literature as the pioneer of the new tradition, which, through ākhyānas, gave Gujarāta a new literature. Many authors have worked upon his ākhyānas, but none, except Premānanda, has improved upon them. His style is expressive and elegant. He knew the art both of translation and adaptation. As we read him, we note the remarkable change which two centuries, between Someśvara and Bhālaṇa had wrought. Style, verse, outlook, all had changed, and so also the literary quality.

The next poet whose work is available, Mañtri Karmanā (c. 1470), a Vanīka by caste, has left an ākhyāna, *Sitārājya*, which is poor in style. Keśava Hr̥deरāma, a Kāyīstha of Pāṭaṇa (c. 1473), composed *Daśamaskandha*, a version of Xth canto of the *Bhāgavata*. Bhīma, a Modha Brāhmaṇa of Siddhapura, composed some ākhyānas and a work entitled *Harililāshodaśakalū*, (c. 1484) borrowed from

1. मीठडा मावजी रे, मारे मंदिर आबो;
प्रेमे पीरखुं परमानंद, कुर ने दूध शीरावो.
मथुरा रिद्धि पाम्या धणी, वाध्युं छे अति तेज रे;
सही जाणजो मारा सरखुं, को नहिं आणे हेज.
धवरावीने हैडे चांपती, त्यम देवकी नहिं चांपे रे;
रोमांचित मारी देहडी थाती, त्यम तेनी नव कांपे.
माता नहिं थाउं तमारी, धाव कहीने जाणो रे;
में बांध्यो जे माखण माटे, तेणे रोष भरणो.
कालिंदी माहे तम उपर, जे हुं नव झंपावी रे;
जाणुं कुं ते वात संभारी, रीस मनमांहे आवी.
तें कीधो त्यम कोय दे नहिं, प्रीत करीने छेह रे;
भालणप्रभु रघुनाथ संभारो, एक घडीनो नेह.

the *Harililāmrta* of Bopadeva. The movement spread fast. Poets from different parts of Gujarāta composed similar ākhyānas, using the *Bhāgavata*, the *Rāmāyaṇa* and the *Saptaśati* for their models. A voluminous writer was Nākara (c. 1550), a Deśāvala Vaṇika of Baroda, who attempted a rendering of some parts of the *Mahābhārata*. He was unable to follow the original Saṁskṛita even with Bhālana's fidelity. Many of the Brāhmaṇa authors were gāgariā bhaṭas by profession.



were not, as it was once believed, the handiwork of any particular section of writers either Brāhmaṇa or Jaina. Long before the versions now available to us were composed, their originals had become indispensable to the masses as a source of culture and entertainment in the whole of India.

These stories, unlike dharmakathās, were not allegorical; nor did the didactic element in them subordinate the human. They were romances, pure and simple. A characteristic common to them was predominance of the miraculous. Witchcraft, incantation, transformation of the human body, revival of the dead, transition from one body into another were freely introduced. Fantastic adventures were no less common. Many of them had bourgeois setting, and described voyages and commercial enterprises. Robbery, seduction and kidnapping were by no means neglected.

They portrayed a free society, unknown to this period. They spoke of co-education; of women, free, educated and versed in the fine arts; of headstrong feminists; of hetairae, highly cultured and loyal; of a certain degree of general education. Love, intense and spontaneous, or betrayal of it, provided the principal motive; and ordinarily the miseries of lovers, parted by accident or intention, sustained the sentimental interest of the story. The outstanding shortcoming of this class of literature was failure to delineate human character. The hero of one story was like the hero of another; so, was the heroine; and so were the king and the hetairae—wooden and stereotyped.

Prahelikā, or a riddle, was a literary feature which they had inherited from their Saṃskṛta forbears. Daṇḍin mentions sixteen kinds of prahelikās¹, and even fifty years ago, solving riddles or koydas was a popular pastime in Gujerātā. Heroine after heroine goes about offering meaningless or even obvious riddles to men, after having solemnly resolved to marry only the happy suitor who is clever enough to solve them. Perhaps, in an age of ignorance, this was the only kind of cleverness which appealed to intelligent women.

II

The source largely drawn upon for these stories was the *Vetālapañcavinsatikā*. Candragupta II, the Gupta Emperor and the traditional Vikramāditya of Ujjayinī, is the hero of these miraculous tales. A yogī asked Vikrama to carry, without uttering a single word, a corpse hanging on a tree to a place where miraculous powers could be acquired by certain processes. The king took down the corpse, when the ghoul, Vetāla, residing in it, began to tell a story. At the end of the story, the ghoul put a question to the king. The king, forgetting the yogī's injunction, gave a reply, upon which the corpse disappeared, and was seen again hanging on the tree. This incident is repeated twenty five times, and every time Vetāla produces an interesting story.

Vikramāditya, styled *paraduhkhabhanjana*, the reliever of people in distress, is the king Arthur of India. At one time there was scarcely a house in Gujarāta, perhaps in many parts of India, where his exploits were not listened to with rapt attention. Sāmaṇa compares their recital with the *Ramāyaṇa*. The first available work on these legends in old Gujarāti is by Madhusūdana Vyāsa (c. 1360) and is called *Vikramacarita cupāli*. Up to c. 1668 as many as five poets had composed works on these legends.

Another popular work is *Sinhāsana dvātriṇīśikā*, composed by the sādhu Kshemaṇkara from original sources in Māhārāshtrī Prākṛta. In these tales, King Bhoja of Ujjayinī discovers the throne of Vikrama, on which are carved thirty-two statuettes. Every time Bhoja desires to seat himself on the throne, one of the statuettes asks him not to do so till he has been as generous and helpful as Vikrama. Thus each statuette in succession tells a story relating the exploits of Vikrama. The first available version of these stories in Old Gujarāti is composed by Malayacandra in c. 1463. Many authors wrote about them till c. 1721, when Sāmaṇa Bhaṭa re-wrote them.

Pañcatantra was revised in the thirteenth century by Pūrṇabhadra, a Jaina sādhu of Jhālora. In the fifteenth century, this work was twice rendered into Old Gujarāti.

Śukasaptati was another fruitful source of popular tales. A man left for a foreign country, and, in his absence, his wife was tempted to break the marital vow. But her parrot was a clever bird. Every night, as the woman was tempted to leave the house in search of a love adventure, it started telling a story about a woman who extricated herself from difficulties. At a thrilling point in the story, the parrot would ask the woman how the heroine should act. When she confessed her inability to offer a way out, the parrot would tell her not to leave the house that night if she wanted to hear the solution. Thus, on every one of the seventy nights, the woman, attracted by a fresh story, gave up her intention of seeking a paramour. At the end of the period, the fortunate husband returned to find his wife as chaste as when he had left her. The first Gujarātī version (c. 1582) of these stories is by Ratnasundara, a Jaina sādhu. Tales of conjugal perfidy were always ~~been~~ heard with avidity, then as now.

Popular imagination, highly exercised over Vikrama, produced a number of other tales independently of Samskṛita sources. Maṅgalamāṇeka, a sādhu, composed about c. 1532 *Vikrama ane Khāpr̥corāśa* based on such a tale. Similar tales were also told about Siddharāja who, to Gujarātis, was a replica of Vikrama in valour and generosity. In c. 1549 Matisāra composed a work called *Karpūrāmanjari*, in which a statuette on the famous Rudramāla temples at Siddhapura tells a story of her love. In c. 1577 Kanakamudrā, composed a *Karpūrāmanjari rāsa*.

III

Another tale of wild, romantic love which fascinated Gujarāta was borrowed from *Kāmakundalā Nāṭaka* of Ānandadhara (c. 1300). It appears to have been popular both in North India and the Deccan, for we find it adapted both in Hindi and Marāthī. Gaṇapati, a son of Narasā Kāyastha, composed a *Mādhavānala-dogdhaka-prabandha* in Old Gujarātī at Āmod in c. 1528. It had evidently a wide appeal, for one of its copy was found in Bikaner¹. Gaṇapati's work consists of 2500 dogdhaka verses, and is inspired by a

1. *Vide*, Mujumdar's Article in *Gujarātī Sāhitya*, p. 411 (Guj.).

Madana Purāṇa, a Purāṇa of Love. Kuśalalābha wrote a *Mādhava-kāmakundalā rāsa* in c. 1560; Sāmala gave his own version of it and called it *Mādhavānala*; and a play based on it evoked interest even in modern times.

In the city of Pushpāvati, where Kāmasena rules, lives a Brāhmaṇa youth by name Mādhava, 'as handsome as Love'. The women of the town run after him, and the citizens beseech the king to get rid of so fruitful a source of trouble. The king, in a judicious mood, tries to test the intensity of the fascination exercised by the boy by bringing him before his queens. Finding him, however, a danger to his own domestic peace, the king promptly banishes him.

Mādhava, wandering from place to place, comes to Amarāvati. His extraordinary intelligence immediately draws the attention of the local king, who gives him an honoured place in his court. A hetaira, Kāmakuṇḍalā, the favourite of the king, is at the moment dancing. Mādhava watches her performance. Admiring her skill in dancing, undisturbed even by a bee which alights on her dress, he presents to her the very betel leaf, *bidā*, which the king had presented to him as a mark of honour. The king angry at the scant courtesy shown by Mādhava to the royal present, orders him to leave the town. The young man with the curse of beauty upon him, while on his way to leave the city, meets Kāmakuṇḍalā. She invites him to her house. The two meet; both fall in love with each other, exchange spicy riddles and their spicier solutions and are happy. In the morning, both part from each other with breaking hearts. Gaṇapati puts the following prayer in Kāmakuṇḍalā's mouth:

The fair one whispers thus: "Mādhava, pray do not go. I will get a subterranean room made, and keep you there...If you like, I will lock you up in my heart. But do not move a step away from me. If you hide yourself in my eyes, I shall screen you with collyrium. I fall at your feet; I beg of you, do not go to a foreign land. Come to the mirror, and I will close you in with my arms around your neck (as a bee is enclosed in a lotus); the sun, when he rises, may open all other petals, but not the knot I will have tied you with. I will wear you inside the knot of my braid, as Lord Śiva wears Gāṅgā. I am a forlorn woman; I weep in distress. My Lord, do not leave me."¹

1 माधव तुम्हो म चालिसिउ गोरी शंपह गूळ ।

भलुं कराविशि भूइंरुं मांहि राखिशि तुळ ॥

He goes to Ujjayini, and describes his distress in verses, which he writes on the wall of a temple. Wandering in disguise about the city at night, as was his wont, to discover the miseries of his subjects, king Vikrama reads the verses; and he employs a dancing girl to find their love-lorn author. Mādhava is found, and, is brought to Vikrama. Apprised of the hero's love for Kāmakuṇḍalā, the 'reliever of distress' forthwith calls upon Kāmasena to give her up; and, on his refusal to do so, marches upon his city with an army.

Vikrama, however, wants to test the strength of Kāma-kuṇḍalā's love. He goes to her in disguise and tries in vain to win her for himself. As a further test, he informs her that Mādhava is dead. On hearing of the death of her lover, *Kāmakuṇḍalā* becomes unconscious, and is on the point of death. The king comes back to his camp, and informs Mādhava of her death. The poor lover also faints. Vikrama, horror-struck at having killed a Brāhmaṇa, wants to commit suicide. The spirit *Vetāla*, his friend from the other world, comes to his rescue, and revives the lovers. They are married by the king with great pomp; and the lovers live happily ever afterwards. The Gujarāti poets have worked into this tale a history of the previous births of the lovers after the style of *Taraṅgalolā*.

Caurapancāśikā is another love-story in Saṁskṛta which attracted the attention of Gujarāti authors. Bilhāna, a poet from Kashmir, so runs the story, fell in love with the daughter of Kshitipāla, a king of the Punjab. The father, discovering his daughter's infatuation for the poet, banished him from his kingdom. The heart-broken poet poured

कहि तु कालिज माहां धरुं राखुं हृदय मज्जारि ।
 मूळनिं मूकी माधवा पगलुं रखे पधारि ॥
 आविस माधवउ आंखि मांहा आडिं काजल देशि ।
 पगी लागुं छउं पीड तुक्ष म म जाइसि परदेशि ॥
 आव आरीसामांहि तुं बंभण बांधुं कंठि ।
 खितिपति खुल्ल खप करी किम्बह न छूटइ गंठि ॥
 आज अमोडामांहि धरुं ईशतणइ जिम गंग ।
 हुं विलपंती विरहिणि स्वामी म छँडिसि संग ॥

forth his feelings of sorrow and disappointment in the fifty verses of this work.¹ Some Gujarāti poet has prefixed another poem of seventy-four verses to this one, giving a local turn to this romantic incident. According to this poem, King Virasiñha of Pāṭaṇa employs Bilhāna to teach his daughter Śāśikalā. The teacher and the pupil fall in love with each other and are secretly married. When the king discovers the marriage he sentences the poet to death. This story has been worked upon by Jñānācārya in his *Bhilhanākāvya* (c. 1500). Sāmala Bhaṭa has incorporated the story in his *Madanamohanā*.

IV

But Gujarāti poets also composed original stories. *Mārūḍholācupā* by Kuśalalābha (c. 1561) is the most attractive of such stories. Another version by an unknown poet was composed in c. 1601, and yet another was written in c. 1616 by Ānañdodaya. Dayabhai, a modern dramatist, has drawn upon the story for his play, *Umā-Devdi*.

The language of Kuśalalābha's work, parts of which are in prose, presents the Rājasthāni aspect of Old Gujarāti. The plot is realistic; and the sentiments and imagery have an old-world flavour. It is a beautiful love-poem of old Gujarāta, fresh with local colour. The note of love sounds true and intense in its appeal as in no other poem of the age. The poet unequivocally admires the sentiment of Sṛṅgāra. 'It is the principal among the nine rasas. It pleases the gods; it is the friend of women. Respect for the plighted word, affection, humour, pathos, voluptuousness, laughter, love, and the joy of reunion, all are found in it.'

In the city of Puṅgala in Māravāḍa, lived king Pingala. He receives an offer to marry Umadevi, the beautiful daughter of Sāmantasinha of Jhālora. Umā has already been twice betrothed, once to the king of Pāṭaṇa, and again to king of Junāgadha. But the mother of the princess dislikes Gujarāta. "Gujarāta is full of diseases and lunatics. Weak men and shameless women live there. How can we give the princess to such a country?" Ultimately, recourse

1. Sir Edwin Arnold has rendered the work in English.

is had to a trick; the date of marriage is fixed, but the kings of Junāgadha and Pātāṇa are informed of it so late as not to permit of a journey from their capitals to Jhālora. On the appointed day, Piṅgala alone is present, and is married to Umā.

Umā gives birth to Māru, short for Māruvaṇi, 'whose body is as fragrant as kasturi'. When she is a year and a half old, a famine overtakes the land; and Piṅgala and his people seek a more favoured land near Pushkaratirtha. Nala, the king of Nalavaragadha, comes there on a pilgrimage with his queen and a three-year-old boy, Salhakumāra whose pet name is Dholā.

The two kings become friends, and cement their friendship by marrying the baby Dholā with the infant princess. Nala then returns to his own country and, through time and distance, becomes indifferent to the marriage of his little son. Dholā grows up ignorant of his marriage, and is married to Mālavaṇi, a princess of Mālvā.

Dholā, who is fond of horses, makes friends with a horse-dealer. The horse-dealer, when he goes to Piṅgala, learns to his surprise that the king's daughter has been married to his friend Dholā, and is awaiting an invitation from her husband. He informs Piṅgala's men about Dholā's marriage with the princess of Mālvā. The information reaches Māru. With an aching heart, she goes about sending messages to the husband whom she has loved from infancy. Piteously she addresses a sārasa bird in the lake:

Bird! lend me your wings; I shall ever be grateful. Flying across the seas, I will go, meet my lover, and then give them back to you. This land of the North is oppressive; my heart lives in the South.¹

But the bird does not listen to her. It flies away. 'Unfortunate indeed is she who has been deserted by her mate'.

In distant Nalavaragadha, Dholā's mother lets fall a reference to the marriage in the presence of her son, who thus comes to know of the wife he has married in infancy. But the jealousy of his wife, Mālavaṇi, is roused. She

1. कुरजां आपो पंषडी थांको विनो वहेस;
सायर लंधे प्रीउ मिलां, प्रीउ मिल पाची देस.
उत्तर दिस उपराठीयां, दिष्ण सांसुं हीयांह.

causes messengers from Pūngala to be killed, so that no message of Māru is ever delivered to her husband.

King Piṅgala is surprised that none of his messengers ever return. Finally, Māru sends her message through wandering minstrels.

Wanderer! Give a message to Dholā...Come to me soon, beloved! Without you, your bride is heart-broken; a bow without the string... Love! If you do not come by the beginning of Śrāvāṇa, the lightning will fall, and I shall die in fear..... Day and night, I weep, for I am lonely without you. Daily I worship the direction in which you live; my eyes have not closed in sleep since you left. Love, Come soon. Else, be assured, the crows will fly over the dead body of Māru".¹

The message reaches Dholā. He wants to leave for Pūngala, but Mālavaṇī, anxious to keep him to herself, induces him to put off his visit on one excuse or another.

Now, my beloved, the rains have come; the roads are muddy; the creepers cling to the trees, women, to men.²

Dholā sends a bard with a message to Māru, and prepares to go, in spite of the protests and wails of Mālavaṇī. The latter even requests the riding camel to feign lameness, but all her efforts to put obstacles in the way of her impati-

1. पंथी एक संदेसडो, ढोलानै समजाय;

विहलो आचे वलहा

तो विण धण वीलषी फिरै, गूण विण लाल कवाण.

जो तुं ढोला नावीयो, श्रावण पैहली तीज;

सैहरां षवेशी वीजली, मुंध मरेसी षीज.

हुं स्नी निसदिन भरि, सुणि ढोला तुं जोय;

जिण दिस तुं सजन वसै, तिण दिस मोहि सलांम;

जबथी हम तुम वीछडे, तबथी नयणे नीद हराम.

ढोला आज्यौ वेगसुं, न आया तो निमलेस;

मारु तणै करंकडै, वायस उडा वेस.

2. पावस आयो प्रीतम, पगे विलंबी गार,

वनां विलंबी वेलडी, नरां विलंबी नार.

ent husband are in vain. She is, however, successful in exacting a promise from him that he will not start on his journey as long as she is awake. Mālavaṇī then tries to give up sleep, but nature is too strong for her; and one day, as she falls asleep, Dholā takes the road to Puṅgala. Mālavaṇī wakes up to find her husband gone and bewails her lot.

Cursed is the land which has no mountain. If there had been one here, I would have thrown myself from it. Love, I go mad when I see a bed; like a black cobra, it poisons me.

She sends a parrot to bring her husband back. The parrot flies to Dholā, and tells him to return. "Mālavaṇī will die without you." Dholā replies heartlessly, "Go, collect wood and, when she dies, cremate her."

Approaching Puṅgala, Dholā sees Māru as she comes with her friends to fetch water from a well outside the town. The parted lovers meet, and are received with joy by Māru's parents.

My lover whom I awaited has come. The pillars dance; the house smiles; the bed-steads reel with joy.¹

After a few days spent in pleasure of all kinds, Dholā, with his bride, sets off for his native land. People warn him against the jealousy of one Umar Sumarā whose offer for Māru's hand has been rejected. On the way, a serpent bites Māru and she dies. Dholā prepares to die with her on the same pyre, removes his ornaments, and gives a message to his camel to be delivered to his parents.

But God Saṅkara and his spouse hasten to the rescue of true love, and Māru is revived. Resuming their journey, Dholā and Māru meet Umarā's men. They induce Dholā to join them in a drinking bout, intending to kill him when drunk, and to capture Māru. She comes to know of the plan and warns him. Hotly pursued by Umarā's men, the galloping camel bears them in safety to Nalavaragadha. Every one is happy, and Māru and Mālavaṇī, both basking in their husband's love, live like two sisters.

1. ते साजन पधारीया, ज्यारी जोती वाट,
थांभ कुदै घरि हसै, बेलण लागी घाट.

V

Another popular story, *Vidyāvilāsa*, is taken from Vinayacandra's *Mallināthamahākāvya* (c. 1229) in Saṃskṛta. The first Gujarāti version of the story, written by Hirānanda under the name *Vidyāvilāsano Pavādo*, is dated 1429. The most racy and popular version of it, undoubtedly, is that of Śāmala under the name *Vinecatanivārī*.

In the town of Kāñcanapura lives Śripāla, the nagaraśetha. He calls his four sons and asks them the best way to make money. Three of them indicate the normal methods of business, but the fourth, Śrivatsa, an idiot, talks sedition. "I will rule as our king does" says he; and his father drives him out of the house.

Śrivatsa goes to Ratnapura and attends school, where his dullness earns for him the name mūrkhaçata, the fool. Among his fellow-pupils are Saubhāgyamañjari, the king's daughter, and the son of the minister. The princess is in love with the minister's son, but he does not encourage her. The princess is insistent. The reluctant lover plays a trick upon her; he persuades the idiot to impersonate him as bridegroom, marry the princess, and run away with her during the night.

Before leaving the city, Śrivatsa goes to offer his parting salutations to his teacher. Taking pity on the idiot, the teacher invokes Sarasvatī, the goddess of learning, and gives him some water endowed with the miraculous power of making a man learned. The idiot drinks the water, and, on the instant, he sheds his idiocy like a cast off skin. The princess, under the impression that she has married her lover, silently travels with him the whole night on a camel. When the dawn comes, she discovers to her horror that she has married the wrong man, and that too the idiot.

They come to Ujjayinī. Śrivatsa, now poet and scholar, earns fame and the title of *vidyā-vilāsa*, one who delights in learning. Śrivatsa's learning attracts the king's attention and he is appointed prime minister. Meanwhile, the unhappy princess, ignorant of the transformation her husband has undergone, lives in an upper storey of the house, bewailing the lot which has tied her

to a fool. The princess, having known her husband from his boyhood, declines to believe in his reputed learning.

King Ratnaketu learns that his minister, though able to win over every one, has failed to win the heart of his own wife, and, curious to see the woman who could not be won by so charming and learned a husband, invites himself to dinner at their house. To frustrate the king's curiosity, the princess wears, in turn, three different dresses, and the king fails to ascertain which of the three ladies serving him is his minister's wife.

The king's curiosity remains unabated. He gives orders that his minister's wife should come and sing at a festival held outside the town in honour of the guardian deity. The princess makes what she thinks an impossible condition. "I will sing only if my husband plays an instrument in accompaniment!" says she. To her surprise, the condition is accepted. The minister plays upon the instrument to perfection, and she has to sing. The people are transported with joy at the skill of both, and the king has them carried in a procession through the city.

During the procession, the princess loses her ring. And for the first time after their marriage Saubhāgyamañjari speaks to her husband, when she asks him to find it. Śrivatsa goes back in search of the ring, but is inadvertently locked out of the city at night. Being in a hurry to return to his wife, he tries to enter the city through a gutter, and, in doing so, is bitten by a snake.

A courtesan, who sees what has befallen him, takes him to her house and cures him of the snake-bite. Śrivatsa, in return, promises to grant any favour she might ask. The hetaira demands that he should live with her as her paramour, and, as a man of honour, he has to keep his promise. Unwilling to take risks, the woman ties round his foot a charm which immediately turns him into a peacock.

Peacock by day and paramour by night, poor Śrivatsa leads a miserable existence. One day, Śrivatsa, the peacock, flies to his own terrace, and hears Saubhāgyamañjari bewailing the loss of a husband whom she has come to love too late. On the following day, he again

visits his home. On this occasion, his wife's friend happens to untie the charm, and he resumes his own form. The husband recounts his tale of woe to the wife, but insists on being turned into a peacock, for a word plighted even to a courtesan must be kept. And once more a bird, he flies back.

But the princess reports all she has heard from her husband to the king, who retrieves him. Śrīvatsa, now restored to his usual form, is honoured by the king. Giving him his daughter in marriage, the king retires to a forest. Śrīvatsa succeeds to the throne, marches on the city where his father lives, and, defeats its king. The story ends with the reunion of the father and son.

VI

There are two other love-stories of a still more fantastic kind, in which romantic lovers pass through a succession of lives in order to attain a happy union. One is *Hansāvalī*, the available Gujarāti versions being of c. 1355, 1457, and 1617, the last by a poet of the name of Śivadāsa. This poet also wrote a tale called *Kāmāvatī*, which Virjī, the pupil of Premānanda, re-wrote in c. 1669. The heroines of these two stories are a class by themselves. They begin as man-hating feminists, become love-lorn damsels, and end as loving wives. There is yet another popular story called *Silavatīno rāsa*, in which the loyal wife of a merchant sojourning abroad is believed to be carrying an illegitimate child, and is driven out of the family. Tragic adventures befall her, but, in the end, she and her husband come together. Matters are explained; the child is proved to be legitimate; and the wife is taken back, her honour fully established. There are three versions of the story dated c. 1547, c. 1580 and c. 1644 respectively. Sāmala has adapted the story in *Bhadrābhāmīni*.

One other tale, *Sadayavatsa-Sāvalingā*, has charmed Gujarāta for about five hundred years. Sadayavatsa and Sāvalingā, husband and wife, are banished from their native city, and are separated. Ultimately they meet after undergoing fearful experiences, in all of which the fantastic vies with the miraculous. The story is possibly taken

from some unknown Prākṛta source. Its first available Gujarāti version is dated c. 1410, and many versions have followed. In the villages, its latest version still holds the field against modern stories.

VII

During the fifteenth century the literary activity of the Jaina sādhus was as brisk as before, though its direction underwent a change. They were at an advantage compared to the Brāhmaṇas in those troublous times. They were not burdened by family or social ties. Except during the monsoon, they were always on the move, immune from the political misfortunes which had overtaken Gujarāta. Their literary tradition was intact, for their clientele was rich enough to preserve the integrity of the upāśrayas which sheltered them, their pupils and their libraries. As they travelled from the Punjab to the Deccan, their outlook grew wide and varied, while their solitary life left them sufficient leisure to acquire a thorough knowledge of Saṁskṛta and Apabhramśa literature.

The sadhu composed caritas of the self-same tirthaṅkaras, cakravartins and saints as the literary sādhus before him had done. Just as the Brāhmaṇical author was obsessed by certain Purāṇic heroes, he was by Bharata, R̥shabhadeva, Neminātha and Sthūlibhadra. He wrote about them in tedious, monotonous rhyme. Sometimes he varied his theme by writing about Kumārapāla and Vastupāla. He also tried his hand at philosophic discussions, sermons, sajjāyas or eulogies of places of pilgrimage, and other religious subjects. But, unfortunately, religious propaganda was the sole ostensible excuse for his resorting to literature; and, consequently, his work suffered from a surfeit of religious and moral bias. He lacked the emotion of bhakti to elevate his utterance to even comparatively artistic poetry. With lapse of time, even his stories lost in interest, for, every incident had to be moulded to a narrow, rigid code of life.

VIII

Some of the Jaina poets have hitherto suffered unmerited neglect. Their language for a time was treated as archaic;

the religious and moral precepts with which they sowed their compositions repelled both scholar and reader ; and the unbalanced praise of Jaina scholars more often than not retarded a due recognition of their real worth.

The most notable author of the sixteenth century was Lāvaṇyasaṁmaya, an author of considerable literary attainments. His original name was Laghurāja. He was born in c. 1485 in a Srimālī Vaṇika family of Ahmedābād, and was initiated as a Jaina sādhu at the age of eight. His autobiographical note in *Vimalaprabāṇḍha* runs :

Through the favour of Sarasvatī, I became a poet in my sixteenth year and so I have composed excellent rāsas, with parts in prose and parts in poetry, using chanda, kavītā and cupāi. I have also composed songs and poems in different tunes, and also dialogues.

He composed over twenty nine works. Four of these are rāsas of tīrthankaras and saints. One is *Rāvaṇamāndodarīsaṁvāda*, c. 1506, a work based on the *Rāmāyaṇa*, being a dialogue between Sita's abductor and his wife. The other is *Devarājavatsarājacupāti*, a story of the ordinary type. He also wrote the well-known *Vimalaprabāṇḍha*, c. 1512, and other religious and ethical poems.

Vimalaprabāṇḍha, or *Vimalarāṣa*, purports to be a biography of Vimalaśā, the minister of Bhīma I, the Cālukya king of Pāṭaṇa ; but it has scarcely any historical value. It is a story based purely on tradition. But, such as it is, it is better than the rāsas on historical persons of the centuries following, and represents an intermediate step between the historical prabāṇḍha of Merutuṅga and the popular legend of R̥shabhadāsa. This prabāṇḍha was rendered into Sāṁskṛta in c. 1522 by Saubhāgya.

The prabāṇḍha begins with a description of the Hemakūta mountain ; of the foundation of Śrīmāla by the goddess Laxmī (canto i) ; of the origin of the castes known as Śrīmālas, Ośvālas and Poravādas ; of good omens ; of the eighty castes of the Vaiśyas ; of their social customs (canto ii) ; and of the iniquities prevalent in the Kaliyuga. (canto iii). The birth of Vimala is then described. The auspicious signs on his body foreshadowing greatness are mentioned. The ceremony of putting him to school and the way he completes his studies are next described.

Afraid of their enemies, his mother takes him to her father's village, where he acquires knowledge of arts and skill in arms through the favour of the goddess Arībājī. He is betrothed, and also discovers a buried treasure (canto iv). The auspicious signs on the body of a bride, the virtues of a good woman—rather a formidable number—the marriage of Vimala and Śridevi, and the festivities accompanying it are then described (canto v). The poet depicts their joy with an unusual restraint :

Lovely flowers spread their fragrance in beautiful gardens. There, they sport in dalliance; make coronets of campā flowers and crown each other; they gambol in fountains.

Vimala then goes to live in Pāṭaṇa. King Bhīma is jealous of the rich and brave Vimala, and tries to have him killed by a tiger; but Vimala kills the tiger (canto vi). Tired of the persecutions of the king, Vimala leaves Pāṭaṇa, captures Caṇdrāvatī, near Mount Abu, and becomes its ruler. A traveller tells him of the twelve sultans in the city of Rome who have made it their business to destroy the Hindus. Vimala marches on them with his army, which is described in detail. A battle follows. Vimala is victorious, and returns to his city in triumph (canto vii). Then is described Vimala's war with the Brāhmaṇa king of Thatṭhā in Sindha, (canto viii) and, finally, the reader is treated to an account of the greatness of Jaina religion and to an autobiographical note (canto ix).

Vimala was a heroic figure during the days preceding those of Siddharāja, but the story of the poet is entirely fictitious. For a study of contemporary manners the work is invaluable, but, as literature, of little worth.

IX

Half a century after Lāvaṇyāsamaya, we encounter Nayasuṇḍara. He lived between c. 1560 and 1620; resided for a long time in Gujerāta; and had a lady disciple, Hemaśrī, who composed *Kanakāvatī* (c. 1585). Nayasundara, like all Jaina sādhus, travelled far and wide, and was a student of the Saṃskṛta, Prākṛta, Hīndī and Urdu literatures. He left three social rāsas—*Rūpacandrakuṇvararāsa* (c. 1581),

Surasundarirāsa (c. 1590), and *Prabhūvatirāsa*, besides one Purānic rāsa, *Naladamayanti* and two religious works.

Rūpacandrarāsa is one of the best written social rāsas of the century. The miraculous elements are to some extent repressed, or relegated to interlude tales. The diction is inaccurate, but ornate, and largely influenced by Saṃskṛta. It contains a much larger element of local and foreign words, is more rhetorical than Bhālaṇa's, and, at places, develops a music and elegance of its own. The detailed descriptions of the conventional sort are often relieved by a freshness of outlook and humour.

After the inevitable description of lands, the prosperity of Mālvā is described, 'the happy land which has no thieves, where there is plenty of affection but no selfishness'. Then is given a detailed account of its capital, Ujjayinī, of its palaces, temples and marts 'with bejewelled merchants, fat and handsome, whose hands never leave off twisting their mustaches, their gaze fixed on customers'. In that city, resided a merchant Dhanadatta and his wife Dhansundarī. The author points out at great length how a good woman is a blessing and a bad one a curse (canto i).

The merchant and his wife had a son, Rūpadeva. His infancy is described with a wealth of realistic detail. Rūpadeva is put to school and the ceremony connected with going to school is described, as also the subjects he learns there. The thirty-two qualities of a perfect man are then enumerated. Rūpacanda's marriage, and the ceremonies, dinner and festivities connected with it, are described with picturesque details, (canto ii). The description holds good in every respect in many parts of Gujarāta and Māravāda even to-day.

Gunasena, a tributary of the king of Kanauja, comes to live in Ujjayini with his beautiful daughter Sohāga, who has decided not to marry. She attains her seventeenth year. 'The flood of youth increases, and Kāmadeva, the god of love and youth, comes and lives in her body'. She wants to see a drama, but her friend restrains her. "How can song and dance be heard and seen by an unmarried girl?" The girl feels very miserable, for she has not yet found the man whom she could love. How is she to find him? The

friend asks her to have confidence in her womanly instincts. A woman always wins.

In a moment, she weeps, and, in a moment again, she smiles and puts the minds of helpless men on trial. She can speak one thing and do another. A woman has no peer in the world.

The friend then tells her the story of the clever wife of King Vikrama's son, and, in telling it, relates a few miraculous events (canto iii). But Sohāga longs for a husband fit to be her mate. The friend first brings her king Vikrama as a suitor; but he is unable to solve the riddles proposed by the girl, and is rejected. Sohāga then asks her to fetch Rūpacānda, she has seen him buying betel leaf at the shop opposite her house. The friend goes to the young merchant but finds him unresponsive. But she persists:

She saw you once with her eyes, but she has been mad after you since. Her every moment is endless as a hundred years. Dame Lotus lives in the lake and the Sun in the sky; but she blooms only when he appears.¹

And the poet declares :

When you look at a man, and your body and mind rejoice and the eyes grow fond, do not desert him even if life departs.²

Rūpacānda comes to Sohāga and is struck by her perfect beauty. Then follows a conventional description of her limbs with stereotyped similes. He falls in love with her at once. 'Again and again he looks at her, for his eyes are insatiate'. The lovers then spend the night together. Sohāga is happy.

He is the very lover who visited her in her dreams; she decides to borrow the thousand eyes of Indra to be able to look at him again and again.

A passage at arms in solving riddles follows. Their sports are then described in the usual fulsome style (canto iv).

१ एक वार तुं नयणथी, दीठो दूर रह्यांयः
तिहाँथी लागो वेवडो, क्षण वर्षा सो धायः

कमलिनी सरवरमां वसे, सूर्य वसे आकाशः;
जब देखे पिउ आपणो, तब ते थाय विकासः.

२ जे दीठे तन मन हसे, नयणां धरे सनेहः,
ते माणस नवि मूकिये, प्राण त्यजे जो देहः.

Spies inform the king that the girl who rejected him has accepted Rupacānda. In the morning, the offended king sends for Dhanadatta and his sons. The mahājana of the town, anticipating the king's wrath, accompanies the merchant. The description is very picturesque, and gives an excellent idea of the mahājanas in India who brought to bear the pressure of public opinion on irresponsible kings. The king lets go all except Rūpacānda. He takes him to his palace and inquires how he solved the riddles of Sohāga. The young man feigns stupidity :

I am a merchant and can only weigh spices. A Vanīka is stupid. I only do business by telling nonsensical half-truths. How can I, who spend my life like this, know so much ?¹

The king has him whipped like a thief through the streets of the city. But Rūpacānda declines to disclose his secret. The unrelenting king gives orders for his execution. Hearing this, the town is in a ferment. Pressure of public opinion ultimately induces the king to rescind the order.

The king's curiosity to discover the solution of the riddles propounded by Sohāga is still irrepressible. He marries his daughter to Rūpacānda in order to warm them out of him. Sohāga writes a touching epistle, to which Rūpacānda forwards a suitable reply. Later, the princess, who by then has become a dutiful wife, asks Rūpacānda how he solved the riddles of Sohāga. The husband, bound by promise, tells the solution to his wife, the princess, who communicates them to her father. The king, in a fit of joy, celebrates the marriage of Rūpacānda and Sohāga. The rest of the poem, unconnected with the main story, relates the adventures of Siddhasena Divākara and the conversion of Vikrama to Jainism. In course of time, Rūpacānda becomes a sādhu.

Nayasūndara's *Naladamayantirūsa* is considered to be a rendering of a lost Saṃskṛta work called *Nalāyana*, com-

1 अमो हिंगतोल वाणिया, ओळा वणिगतणा प्राणिया।
करीए विविधपरे व्यापार, जूठां साचां लवी अपार;
इण परे घरनो निर्वाह करे, तो तेहने ए किम सांभरे ?

posed by Māṇikyacandra in *Divā* in Gujarāta (c. 1220). It is not in the author's best style; but, with this work composed a hundred years earlier, one can easily understand how Premānanda came to write his masterpiece. *Surasundarīrāsa* is a comparatively inferior work. It is a rapid recital of the adventures which overtake a princess abandoned in a forest by her husband.

Nayasundara represents the authors in Old Gujarāti who adopted a style and manner exactly the reverse of Bhālaṇa's. Bhālaṇa introduced the essential features of rāsa, namely, popular sentiments and the forms in which they were expressed into what was primarily a rendering of a Saṁskṛta poem. His object was to create a literature for a fairly intelligent class which had lost touch with Saṁskṛta. Nayasundara enriched old rāsa stories with a wealth of literary and emotional reminiscences from Saṁskṛta works, and thereby produced a work which helped to raise the level of popular literature. Both these movements starting from a different point of view met in the next century, when literature took a well-defined shape suited to the taste of the people as a whole. Purāṇic ākhyāyikās became popular tales and popular tales became transformed into poems of literary workmanship; at the same time, long and stereotyped descriptions remained inartistic feature of both.

X

Kusumśrīrāsa by Gangāvijaya is an interesting piece of social rāsa composed in c. 1652. It is written in popular diction, approximating to Modern Gujarāti and unburdened by Saṁskṛta words and imagery. The story, which is mainly in duḥā with conversations in desī, is well-told. The author's technique is superior to that of many other well-known poets. His sly humour is unusual with old Gujarāti authors. One of the interlude tales, perhaps borrowed from an old source, is very interesting.

Dhanasundara, a merchant living in the town of Ratnāvura, goes abroad on a trading enterprise, leaving his wife Dhanavatī in the care of his friend, Purohita, the priest of the king. Purohita comes to the merchant's and is well

received by the lady. Attracted by her beauty and intelligence, he declares his love to Dhanavatī. She tries to reason with him, but the priest is not to be put off. The helpless lady makes an appointment with him for the first quarter of the night ; and, not knowing how to get rid of this disloyal friend of her husband, goes to Durgapāla, the commandant of the fort, with the complaint. Durgapāla, equally struck with the charms of the unfortunate lady, promises to get rid of the priest if he himself is received as a favoured lover. She is in a quandary and gives him an appointment for the second quarter of the night.

In her terrible plight, she turns to the minister who is very properly shocked at the conduct of the two officials, and promises to get rid of them if she will accept him as a lover. She makes an appointment with him for the third quarter of the night, and approaches the king, as the final court of appeal, for protection against the evil intentions of his officers. He promises protection promptly, but on the very same condition the others had imposed. The lady, now desperate, invites him to come to her in the fourth quarter of the night.

Dhanavatī, though in distress, has the ingenuity to discover a means of escape out of this four-fold calamity. She has a long box with four compartments opening separately, brought down to her room. She also takes an old neighbour into her confidence and gets her to help carry out her plan of action. She requests her to spread a rumour in the town early next morning that news had been received of her husband's death, to collect the ladies of the town, and to come to her house.

The fateful night arrives. The priest arrives smartly dressed and self-satisfied. Dhanavatī, sweet, affectionate and ready to yield, invites him to dinner. At the end of the first quarter, the commandant knocks at the door. The priest is frightened and is induced by the lady to conceal himself in one of the compartments of the trunk.

The commandant enters. He, too, is well received and is entertained with talk and food. Time flies; the minister knocks at the door; and Dhanavatī obligingly

accommodates the commandant in another compartment of the trunk. The minister, like the two that preceded him, seeks safety in the third compartment of the trunk when the king knocks at the door. The lady's fascinating talk diverts the king, but just as he feels that he is gaining ground, the women of the town arrive beating their breasts with lamentations at Dhanasundara's death. Frightened, the king finds security in the fourth compartment of the trunk.

News of Dhanasundara's death spreads in the town. As Dhanasundari is a childless widow, the authorities, according to law, want to take possession of the merchant's wealth. But the king, the minister, the general and the priest are not to be found. Ultimately, the queen orders the officers to take possession of the dead man's wealth. When the officers arrive at her house, Dhanavati, all tears, confesses her ignorance of the whereabouts of her husband's wealth, but points to the trunk as, perhaps, the only receptacle which may contain it. The officers find the trunk very heavy, and, anticipating a rich addition to the royal coffers, hastily carry it to the queen.

The queen, struck with the heaviness of the trunk, is anxious to acquaint herself with the exact amount of wealth it contains. Dismissing the servants, she opens the first compartment. Out walks the priest, and the queen, perplexed, asks him how he came to be there. The priest, without offering any explanation, requests her to open the second. The process is continued; the second, the third, and the fourth compartments are opened; and the general, the minister and the king all stand before the queen, dumbfounded in self-confessed guilt.

XI

Another sādhu of considerable literary powers was Samayasundara, who flourished between c. 1580 and 1642. He was an indefatigable author, and composed about twenty long works, besides a large number of small poems. Many of his works are rāsas in the orthodox style and deal with tirthaṅkaras and saints. He wrote *Naladamayañtrāśa* (c. 1617), and *Sitārāmcupādi* (c. 1627). He used many

new *dhālas* or *desī* melodies which, on his own testimony, became popular. The rhetorical flavour of his style and his humorous descriptions both closely approach Premā-nānda's. His vivid picture of Krṣṇa as an astrologer in *Sāmbapradyumna*, but for its older language, might be mistaken to be from the pen of the latter.

Yet, another Jaina author, R̥shabhadāsa, must be mentioned, if not for his literary merits, at least for the untiring energy with which he spun his thirty-two works. His literary activities were spread over a period from c. 1617 to 1632. About sixteen of his works are *rāsās* on tīrthaṅkaras and saints. There are two on Kumārapāla, and one on Hiravijaya, an eminent Jaina preceptor (c. 1517-1596) who induced Emperor Akbar to issue *sīrmāns* prohibiting violence to animals on certain days in the year, and who, in consequence, assumed mythological proportions for his pupils. The poet spun out his *rāsās* in a dull and uniform style. He lacked the art of telling a story; like many other so called poets of the period, he had nothing new to say.

CHAPTER VI

AKHO AND THE GOSPEL OF OTHER-WORLDLINESS.

The Moguls—Economic conditions of Gujarāta—Social life—Venkataḍhvarin on Gujarāta—Other-worldliness—Akhā Bhakta (1615-1674)—Life—Works—Chappās—Philosophical works—His influence.

In the sixteenth and the seventeenth centuries, Gujarāta regained lost ground. As a province of the Mogul Empire, it enjoyed a sort of settled existence and grew prosperous once again. The people succeeded in confining political influences to limited spheres, and stiffened social barriers so as to secure contentment and happiness within narrow grooves. Restricted life drove restive minds to harp upon the worthlessness of the world, while the prevailing contentment led genial spirits of the age to create a new literary tradition.

I

When Akbar, in 1573, formed the province of Gujarāta, he sliced off some districts, annexing them to Khāndesha and Mālvā. Māravāḍa, also, was finally separated from Gujarāta. The province was largely immune from wars and land-taxes, though the great nobles to whom the Emperor entrusted government administered it by deputies, who never cared to carry out the constructive policy enjoined by the imperial edicts. Except for an invasion of South Gujarāta in 1600 by Malik Ambar, the governor of the Nizam at Daulatabad, this state of affairs continued till 1644. In that year Aurangzib, then the viceroy, gave the province a fore-taste of the intolerant policy which was to characterize his rule.

After Aurangzib came to the throne, Śivājī first invaded Surat in 1664, and the imperial authority grew weak. Soon the Marāthā raids became a normal feature of life. Bāglāṇa, the guardian fortress of the south, passed into their hands in 1672. They raided Broach in 1675, and again in 1683; Surat in 1699; and Broach, once again, in 1705. Two years later Aurangzib died, and the Mogul Empire began tottering to a fall.

II

Under the Moguls, Gujarāta regained its prosperity. Cambay was the most flourishing port in India. "It was impossible," wrote Varthema, a European traveller (1503-1508) "to describe its excellence". Surat was another port of international importance. Ghoghā as a port rose into prominence. Padre Ovington (1690) was in ecstasy at the matchless ingenuity and skill of Gujarāti bankers, weavers and ship-carpenters. "No other province in India" said Khafikhan (1719) "can equal this rich province." European travellers and Indian historians vie with one another in extolling the magnificence of Ahmedābād with its three hundred and eighty suburbs; each of them, according to *Mirat-i-Ahmedi*, (1756), was of 'considerable size, containing good buildings and markets filled with everything valuable and rare, so that each was almost a city.'

III

During this period men were being driven into progressively narrowing communities. Social barriers were stiffened; the individual was sacrificed to the group. Untouchability came into existence. *Vimalaprabandha* records the existence of numerous sub-castes. Every social group which acquired a new local habitation and name by migration remained a self-contained unit and exercised rigorous control over its members. Marriage between members of different castes was prohibited. Disintegration of the joint family which had commenced prior to the date of the law-text, *Mitākshara*, (XI century) was sternly resisted.

Wise men, poets and moralists were moved to righteous indignation at young wives who, desirous of having a good time with their husbands, drove them to disrupt the family, and, thereby, to destroy the protection which it afforded. No measures were too strong to restrain these centrifugal tendencies of women. They lost the high status which they once enjoyed in the family, and were generally treated as slaves. Co-education in village schools came to an end. Marriage of infants became almost universal. In *Mārudholācupū*, the hero, when three years old, was married to the heroine who was younger. Bhīma (1485) bewails the degeneracy of the age in which girls were

mothers at eight, and widows at sixteen. Old men paid fancy price for infant wives. Marriage of a grown-up girl with an infant husband was by no means rare. An ill-assorted match was the rule. In *Rūpacandakunvara rāsa*, Sohāga says :

Better kill me, mother, with your own hands; place, if you like, a black, venomous cobra on my body; let me suffer the fearful misery of hell; but, do not give me in marriage to a stupid man.

“In this world you never find one thing,” runs a garabī “you never find a well-matched pair.” The position of a girl in the house of her husband was insufferable. In a popular garabī, styled *Kera Kānto*, the Thorn, a young wife enumerates her father-in-law, mother-in-law etc., as thorns in her side.

Men were, as a rule, much married. Many a story leaves an unpleasant impression on the modern mind because of the light-heartedness with which the hero marries and supersedes wives. Dholā, when in search of his first wife, is willing to see the second dead and burned, and only because she loved him too well. Even a married woman was helpless. When her husband decides to start for a foreign land, Surasundari says, “If you leave me behind, people will spread scandals about me.” Dhanavati, under similar circumstances, is more emphatic.

No one will respect me even in my father’s house. No one will ever pay me any attention. The world will call me a helpless woman. When her husband is with her, a woman can do what she likes. She can talk with dignity; she can treat every man with contempt. A woman, when her husband is away, is bereft of her senses; she is more dead than alive.

In the Gujarāta of the Cālukyas, remarriage of widows was not considered disreputable. But in the fifteenth century, Bhālaṇa bewailed their lot. ‘Pious and charitable widows are treated like dirt. If they keep themselves tidy, they are suspected of immorality.’ Early in the eighteenth century, Premānanda regards remarriage of widows as an abomination.

And society remained the same till the beginning of the twentieth century.

IV

But these social activities were not the result of decay, but of a purposive corporate effort to preserve life from

destruction. Within their castes the people were happy. Vallabha in his bombastic style thus describes Gujarāta in 1704 :

I have seen many lands, wandered over the earth. I have gone beyond Attack to see wars. Some things are found in some places, and other things in others. But every sort of happiness is not to be found in these lands; you see something wanting. But, in virtuous Gujarāta, you see men and women equipped with food, drink, and wealth. One thing more. It has something unique : the great, the powerful among the fair, Love. Yet another one like her, nay a greater lady, Dayā (compassion) lives here.....In this Gujarāta live the merciful, the generous, the honourable, the wealthy, and the learned. Go to any place in India yourself : You will never find the qualities for which Gujarāta is famous.¹

This description is too effusive, but the testimony of Venkatādhvarin of Telangāna, the author of a campū, Viśvaguḍḍarśa (c. 1640) requires to be noted.

See this Gurjaradeśa, Viśvāvasu. Full of wealth and plenty, this land is another paradise. Its young men have their mouth full of fresh pāna, fragrant with camphor and sweet betel-nut. They put on fancy, bright-coloured dress, attracting admiration; they adorn themselves with shining ornaments of jewels. Their bodies are fragrant with sandal-scented paste. They seek pleasure in company with damsels beautiful as Rati.

The beauty of the young damsels of this land is incomparable. Their colour is molten gold; their lips are soft and red; their hands are delicate as sprouts; their speech is sweet as nectar; their face is lotus-like; their eyes

1. सर्वस्व ए सुख का'वे, लघुं कोक देशो कांक ;
तोय एक वानुं नथी, भूमिमां भले भमो.
नर अने नारी जुओ, गुणियल गूजराते,
खाना पाना धाना सर्व, वली वधु एक छे.
स्त्रीलिंगमां जोराली जे, महत्ववाली छे माया,
अधिकी तेथी छे आ तो, साक्षीओ अनेक छे ;
तेवी के तेथी वधारे, दया दयिता छे वर,
अन्य स्थळ अल्प दीसे, अत्र छक्की छेक छे ;

* * * * *

दयावान दानवान, मान पान धानवान,
विद्यावान हता गया, एवो गूजरात आ ;
भालोने भरतखंड, भमी भमी भले जाते,
गूजरातकेरा गुण, वारू तो विश्वात आ !

have the lustre of dark lotus in them. What graces of these young Gujarātī damsels do not fascinate? ¹

The poet also refers to the wealth of Gujarāta.

The people visit different countries, observe their novelties, and also acquire measureless wealth. Then they return home, and meet their loyal wives, anxious to meet them, after a long period of separation. In this way, these blessed ones, rich with every possession, enjoy untold happiness.²

The works of Premānanda, Vallabha and Sāmala corroborate Veṅkatādhvarin. Political power, effectively segregated, was being undermined. The land was rich, men contented, and life even. The Purānic order of things was accepted as eternal. Society, though subdivided, was self-contained; a sense of interdependence and service permeated all its strata. Social structure had lost freedom, but gained power of resistance. Aryan culture had thus triumphed in the hour of its apparent defeat.

V.

The Mussalman rulers were accepted by the people as part of their normal existence. Many of them were Hindu converts; their proselytizing zeal had abated; and their

1. स एष सर्वसंपदामास्पदतया त्रिदशालस्यादेश इव गुर्जरदेशात्रक्षुणोः सुखाकरोति ।
अत्रहि—

सकर्पूरस्वादुक्तमुक्तनववीटीरसलसन्
सुखाः सर्वश्लाघापदविविभदिव्यांबरधराः ।
कनद्रत्नाकल्पा शुमधुमितदेहाश्वशुसृणैर्
युवानो मोदन्ते युवतिमिरमी तुत्यरतिभिः
अत्र वधूनामव्यन्यादाशं सौंदर्यम् ।
तस्त्वर्णसवर्णमंगकमिदं तात्रो मृदुश्वाधरः
पाणीप्राप्तनवप्रवालसरणी वाणी मुधाधोरणी ।
वर्कं वारिजमित्रमुत्पलद्वलश्रीसूचने लोचने
के वा गुर्जरसुभ्रुवामवयवा यूनां न मोहावहाः ॥

2. देशो देशो किमपि कुतुकादद्वृतं लोकमानाः
संपाद्यैव द्रविणममितं सद्य भूयोप्यवाप्य ।
संयुज्यन्ते सुचिरविरहोत्कंठिताभिः सतीभिः
सौख्यं धन्याः किमपि दधते सर्वसंपत्समृद्धाः ॥

self-interest linked them to a people who could replenish their treasury when required. Bhakti lost its vigour as a new impulse. By its very nature, its intensity could only be the privilege of the select, and the new Vaishṇavism and its voluptuous high-priests had given it a new shape. The heroism of a Kāhnādade or a Narasinha Mehtā had become a thing of the past.

Wealth and contentment without heroism stunted the ideals of life and produced resentment among the thoughtful. What was the use of this world, they asked, so stale, so unchanging, so sordid? Contemplation of the futility of life induced in them the morbid attitude of mind which characterized both the Jaina sādhu and the ascetic Vedāntin. In a classical poem, Śaṅkarācārya had expressed it centuries ago.

This life is fleeting, more transient than a drop of water on a lotus leaf.....
To be born, to die, and, again, to live in a mother's womb...In such a world,
difficult to be crossed, nothing can save one except the grace of Murāri.

And, therefore, pleasures had to be eschewed and liberty destroyed. Men and women had to be made other-worldly; for, a death-like existence in this life was a necessary precursor of a happy existence after death. Woman was the gate of hell, the curse of creation, an encumbrance in this life, a hindrance to the next. To be a good man was to be a man dead to the joys of life. Thus this age evolved its gospel of living death. And it was preached by its literary exponents with irrepressible rancour.

VI

Akho or Akhā bhagata (c. 1615-1674) voiced this gospel. He was a goldsmith of Ahmedābād, originally from the neighbouring village of Jetalpura. For sometime he worked as the head of the royal mint. He lost his wife early, and also a sister whom he dearly loved. Forgetting the traditional dishonesty of the goldsmith, he secretly added his own gold in preparing an ornament for a lady whom he cherished as a sister. The lady would not believe that a goldsmith could so flagrantly depart from the recognised maxims of his trade, and had the ornament tested to find out the truth. When she found that he had spoken the truth, she went to thank him for his kindness. Akho,

however, was shocked at the lady's suspicions, and came to hate a world so full of distrust and suspicion. In the meantime he was put into prison on a charge of committing defalcation. The charge, however, was not proved, and he was set free. Weary of life, he threw his implements into a well and went abroad seeking peace of mind.

He sought refuge in prayer, performed many rituals, but found no peace. He went to Gokula in the hope of obtaining spiritual assistance from the goswāmī, the head of the Vaishṇava sect.

There, I accepted Gokulnātha as my teacher; he passed a string through my nose.¹

He was feasted; he observed the festivities of the sect; but his spirit rose in revolt.

He (the goswāmī) had, no doubt, become a guru. But with a stone round his own neck, how can he keep himself afloat? He did not know Hari at all; he was merely posing as a teacher.²

At war with himself and the world, he went to Kāśī, where, hiding himself behind a wall, he heard the principles of Vedāntic philosophy expounded by a sanyāsin. The philosophy of Śaṅkarācārya gave him the solace he needed.

Akhā, now a complete believer in vairagya, non-attachment, gave up his wealth. On his return journey to Ahmedābād he went to see the goswāmī, his teacher. But the poor beggar who now sought admittance to the palace was not the rich Akhā who had brought presents. He was turned out. The goswāmī himself refused to recognise him. The poet sang :

He who can bring you to Rāma is the teacher. Others are like wolves; they rob you of your wealth, but cannot save you from the sins which cause rebirth.

He went home and studied the philosophic doctrines of Śaṅkara, and spent his life either in expounding them or lashing the world's hypocrisy in caustic verse. Late in life he was inspired to compose his works. He says, "I wept

1. गुरु कर्या में गोकुलनाथ, गुरुए मुजने धाली नाथ.

2. गुरु थई बेठो होंशो करी, कंठे पहाण, शके क्यम तरी ?

पोते हरि नहीं जाए लेश, काढी बेठो गुरुनो वेश.

for a long time; and once Hari appeared... Then the floodgates of my speech were opened."

And he decided not to wet his feet any more 'in the waters of the world.'

VII

His works, expounding the Advaita philosophy are: *Akhegītī*, *Cittavicārasaṁvīda*, *Pancikaranya*, *Guruśishyasamvīda*, *Anubhavabindu*, *Kaivalyagītī* and *Paramapadaprapti* in Gujarāti; and *Pancadaśītalparya* and *Brahmalilā* in Hindi. He has also composed about seven hundred chappās, or epigrammatic stanzas, on different aspects of life, and about sixty padas. Akhā's place in literature depends upon his chhapas and padas in which, following a line of early writers like Māndāṇa, he expressed the dominant note of the age in biting verse. In these small poems, he fights the accepted formulae of life, bitterly, brutally, making all kinds of ugly comparisons to bring his point home. But the fight is not for a vigorous and full life, but for an arid detachment. Akhā himself did not claim to be a poet but a *jñāni*, a student of philosophy. "If Akhā were to write poetry, he would stand disgraced."

Do not consider a *jñāni* a poet. How will you be able to describe the rays of the sun? ¹

He was, however, very poorly equipped for literary work. The words which he used were very often inappropriate. His knowledge of prosody, grammar and syntax was meagre. His meaning was often shrouded in obscurity. He treated Saṁskṛta with lofty contempt.

What is the use of speaking in Saṁskṛta? Nothing is lost by speaking in Prākṛta? ²

His attitude towards other poets was equally contemptuous.

Poets only make an empty noise to make themselves heard, like the thunders of the sky when the constellation, Rohini, is in the ascendant. They only want to be worshipped; they join couplet to couplet, full of empty words. One is a poet; he composes much and yet does not think of Brahma; he only

1. ज्ञानीनी कविता न गणीश, किरण सूर्यनां केम वरणीश.

2. संस्कृत बोले ते शुं थयुं, काँइ प्राकृतमांथी नाशी गयुं.

collects wealth by transacting business in love and hatred. What does he gain by it?¹

He has no faith in those who teach religious precepts.

They only bring up water from a deep well with a torn leather bucket.²...

A shallow man of learning is a quarrelsome woman whose conceit is pampered by the birth of a son; a vicious bull who has fattened himself by grazing in the rains; a mad dog attacked with rabies; a monkey drunk with wine.³...

Be your own teacher; worship the soul within.⁴

He hates religious forms.

He has spent fifty-three years in making religious marks on his body; his rosaries have been worn out; his feet are tired with wandering from one sacred place to another; yet he has not reached Hari.... Hearing religious recitals again and again, I have grown deaf; but the knowledge of Brahma has not come to Akhā.⁵

He holds up to ridicule men whose 'gods are as numerous as the stones they worship'.⁶

1. कविए शक्य जणावा काज, गाजे जेम रोहेणीनो गाज ;

...
पूजावा मनमां वहु कोड, शद्रतणा जोडे छे जोड ;

...
कवि थझने अधिकुं शुं कन्युं, जोतां नहीं बझ अणचव्युं ;
रागद्रेषनी पूंजी करी, कवि व्यापार बेठो आदरी ;
तेमां अखा शुं पामे लाम.....

2. उंडो कूवो ने फाटी बोख, शिखव्युं सांभल्युं सधणुं फोक.

3. ओहुं पात्र ने अदकुं भप्यो, वडकणी वहुए दीकरो जप्यो.
मारकणो सांढ चोमासुं महाल्यो, करडकणा कुतराने हडकवा हाल्यो ;
मरकट ने वर्की मदिरा पीए, अखा एथी सौ को बीहे.

4. गुरु था तारो तुंज.....वाल्य अंतरमां सेवा.

5. तिलक करतां त्रेपन वहां, जपमालानां नाकां गयां;
तीर्थ फरी फरी थाक्या चर्ण, तोय न पहोता हरिने शर्ण ;
कथा सुणी सुणी फूल्या कान, अखा तोय नाव्युं ब्रह्मज्ञान.

6. एक मूर्खने एवी टेव, पत्थर एटला पूजे देव.

They seek religious comfort after they have grown old and lost their vitality and wealth.¹...

Religion is a fruitless, internecine quarrel; one says Rāma, the other, Allah.²

Do not pride yourself on your being a Vaishnava; do not go about enjoying feasts from door to door. A king is he who performs kingly deeds, not he who merely calls himself a king.³

He hates the social system, which degrades the untouchables and makes Brāhmaṇas and Vaiśyas masters.

To the Nārāyaṇa, none is high, and none, low. ... This world is made up of five elements but a fool takes pride in his caste. In order to maintain their caste, some are called the head, some the waist, and some the feet. But, really, the Brāhmaṇa, the Kshatriya, the Vaiśya and Śūdra all make up the bodies of Hari. Who is then a Śūdra?⁴

He is contemptuous towards the purāṇikas.

Some wish to obtain the favour of those who died in the past. How can they who read about corpses be happy?⁵

He sums up his gospel of other-worldliness succinctly:

1. वृद्ध थयो वंचुं मन-तन, उपाय टळ्यो ने खळुं धन,
त्यारे धर्म साधवा जाय.....
2. आपे आपमां उठी बला, एक कहे राम ने एक कहे अला.
3. पूलीश मां नाम वैष्णव धरे, शुं थंचुं धेरे धेर खातो फरे;
कईं राजा नाम धर्ये नोय राज, नरपति थये नरपतिंतुं काज...
4. आभड्छेट अन्त्यजनी जणी, ब्राह्मण वैष्णव कीधा धणी...
5. त्यम कंच नीच न गणे नारायण,.....
- भूतपंचनो आ संसार, मुरख ते वहे वर्ण अहंकार;
भात चालवा वर्णावर्ण, को मस्तक हस्त कटि चर्ण;
ब्राह्मण क्षत्रिय वैश्य ने शहू, हरिनो पिंड अखा कोण क्षूद.
- भूत काळमां जे थइ गया, तेनी मनमां इच्छे मया;
अखा वैली केम टाळे व्यथा, जे नित्य वांचे मडदानी कथा,

Opium and worldliness are alike to him who tastes them. The more he takes them, the more tasteful they appear. If he leaves them, he dies. If he takes to them, he is dead.¹

VIII

The poet's longer works are philosophical rather than literary. In spite of his arrogant refusal to call himself a poet and his obscure and ungrammatical style, Akhā's poetic flashes lighten his philosophical works, producing images of great vividness and beauty. In *Anubhavabindu*, he thus illustrates philosophic doctrines:

The waters of the sea spread in all directions. They spread on the earth; the vegetation grows luxuriantly. What of it is left rushes down the hills; and it bears the name of a river. People hold it sacred and bathe in it. It rolls on proudly. Akhā! No one sees its beginning. But Śri Hari is as the sea, while life is but the river-flow. . . .

The hot season passes away; the monsoon spreads in lovely colours. The lightening flashes; the gentle winds exhilarate the mind; the moon shines everywhere; all distress is quieted. In the same way, the delusions of the senses disappear before the fulgence of the Supreme Consciousness.²

In *Akhegīta*, he describes the manifestation of the Supreme Soul thus:

The moon floods the world with light; her rays spread over the forests,

1. एक अफीण बीजो संसारी रस, अधिक करे तेम आपे कस;
जेम जेम अधिकुं खातो जाय, अंगे अकले हीणो थाय;
जो मूके तो मुवे सरे, नहीं तो अखा ते खातो मरे.
2. वारिधिकेलं वारि, चार दिश मध्ये चाले;
पृथ्वी पर पथराय, वनराजी फूले फाले.
ऊगरतूं रहे अंतु, सर्व ढली आवे ढाले;
ते नदी नाम धराय; न्हाय सहु, वहु महिमा लेहे.
गर्वभरी गाजे अखा! शरू न जुए सरिता सही.
जेम सागर, तेम श्रीहरी; वचे जीवनदी वही.

जेम जाय न्हतु जलद, शरद न्हतु रुडी दीसे
दामिनीदमक पलाय; वाय हलवे मन हीसे;
चहुदिश चमके चंद; धंद सहु मननूं भागे;
तेम भागे भवभ्रांति कांति द्वितीयानी आगे.

glades and temple tops; even so the Supreme Soul pervades the sense world, and penetrates into the recesses of the heart.¹

Akhā did not possess Narasinha's subjectivity, nor his glorious wings of passion. But his bhakti was not devoid of personal touch, a world-hater though he was. He describes a bhakta in *Akhegītī*:

He sings with the throb of tears in his voice; his limbs are a-quiver. He sheds tears of joy. His heart is full; he is inspired by love. While eating, drinking, and speaking, he sees Rāma. His mind is pervaded by Him. He is indifferent to his worldly duties. His heart is soft as butter, full of affection. His eyes are filled with ambrosia. He is but a field for the bhakti of Hari to grow. The mind of a young woman, engrossed in her lover, lives in him; she sees him and none else all day and night. And so does the mind of a slave of Hari live with Him.²

He had philosophic insight; his study of Vedānta was deep. But the poetic value of his works often lies in the Vedāntic conceptions and images in which, from the days of the *Upanishads*, the great Indian philosophers have embodied thought; his real contribution has been to use them with great force and appropriateness in the language.

One more instance may be given of a felicitous use of Vedāntic images. He describes supreme bliss in *Akhegītī* thus:

What unknown bliss is mine to-day? I comprehend the Incomprehensible; I praise the Perfect Brahma, the Lord transcending the Lord of Māyā. He

1. उदय उजालो दे जेम चंद्रमा जी,
किरण तेहनां पसरे वनवीथी मंद्रमां जी,
तेम सरखो आतम भासे कीट इन्द्रमां जी,
एह्वो प्रगच्छो हृदयाकन्द्रमां जी.
2. गद्धाद कंठे गाते थके रोमांचित होये गात्र,
हर्ष आंसु वहु हेत हृदय प्रेम केरुं ते पात्र;
खातो पीतो बोलतो देखतो ते सगळे राम,
वेद्यु मन रहे तेहनुं शिथिल संसारी काम.
नवनीत सरखुं हृदे कोमल कहुं न जाए हेत,
आंख मांहे अमृत भरियुं हरि भक्ति केरुं क्षेत्र;
ज्यम जार वलुंधी युवती तेनुं मन रहे प्रीतमपास,
आहर्निश रहे आलोचती भाइ एहवुं मन हरिदास.

rules Vishnu, Śiva and Brahmā.....The Living Essence shines from nothingness...He is indescribable, neither all-pervading nor atomic...when you know Him, all phenomena fade away. He stands revealed in reality; karma touches him not, nor time; He pervades all.¹

IX

Up to the beginning of the modern period, most of the poets echoed the note of Akhā,—a note which came out of a bitter heart, weary of the stagnant social and political conditions in Gujarāta. Neither art nor insight characterised their outlook on life. This class of cheerless literature consisted of monotonous padas on śringāra; on jnāna, describing the vanity of life; on vairāgya, praising other-worldliness and despising joys of life.

1. अभिनवो आनन्द आज अगोचर गोचर हवुं ए;
 परपंचपार महाराज ते पूरण व्रद्ध स्तवुं ए.
 हरिहर अज भुवनेश ते तणो ईशा अजापति ए;
 स्वे चैतन्यधनराय शून्यमां सोहामणो ए;
 ते नावे वाणी मांहा ते नहि विराट ने वामणो ए.

ए जाए जाए जंजाल, यथारथ ज्यम त्यम थयुं ए;
 जिहां कर्म न लागे काल, सभर भराइ ते रहुं ए.
 तिहां हवुं मन लेलीन, जइ चैतन्य सभर भर्युं ए;
 नहि को दाता दीन, तन्मय सहजे सज थयुं ए.
 प्रगत्यां कोटि कल्याण आपापर विणद्ये रहुं ए;
 सदा सदोदित भाण उदे अस्त कारण गयुं ए.
 कहे अखो आनन्द अनुभवने लहेवा तणो ए;
 एहवो पूरण परमानन्द नित्य सराहुं आति धणो ए.

CHAPTER VII

PREMĀNANDA

(1636-1734)

The literary consciousness of Gujarāta—Viśvanātha Jāni—Premānanda—His life—His works—His literary characteristics—His realistic art—His personal note—His philosophy of life—The ākhyāna in his hands—*Okhāharana* (1667)—*Abhimanyuākhyāna* (1671)—*Hundi* (1674)—*Śivālīha* (1681)—*Māmeruni* (1683)—*Natākhyāna* (1685)—*Rājayajna* (1685)—*Ashvavakūākhyāna* (1710)—*Sudāmācaritra* (1682)—*Daśamaskaidha*—The plays attributed to him—Vallabha (1704)
Miradharāmākhyāna—Ratneśvara—Sāmalabhatta (c. 1700)—His position in literature—His style and technique—His chappās.

By the beginning of the seventeenth century, Gujarāta, as a province of the Mogul Empire, had settled down to a sort of peaceful existence. A new literary tradition came into existence; and the form, the expression, and the technique for which the rāsa or ākhyāna stood, together with its frame work of Purānic episodes or popular fiction, were made a medium for a realistic treatment of life.

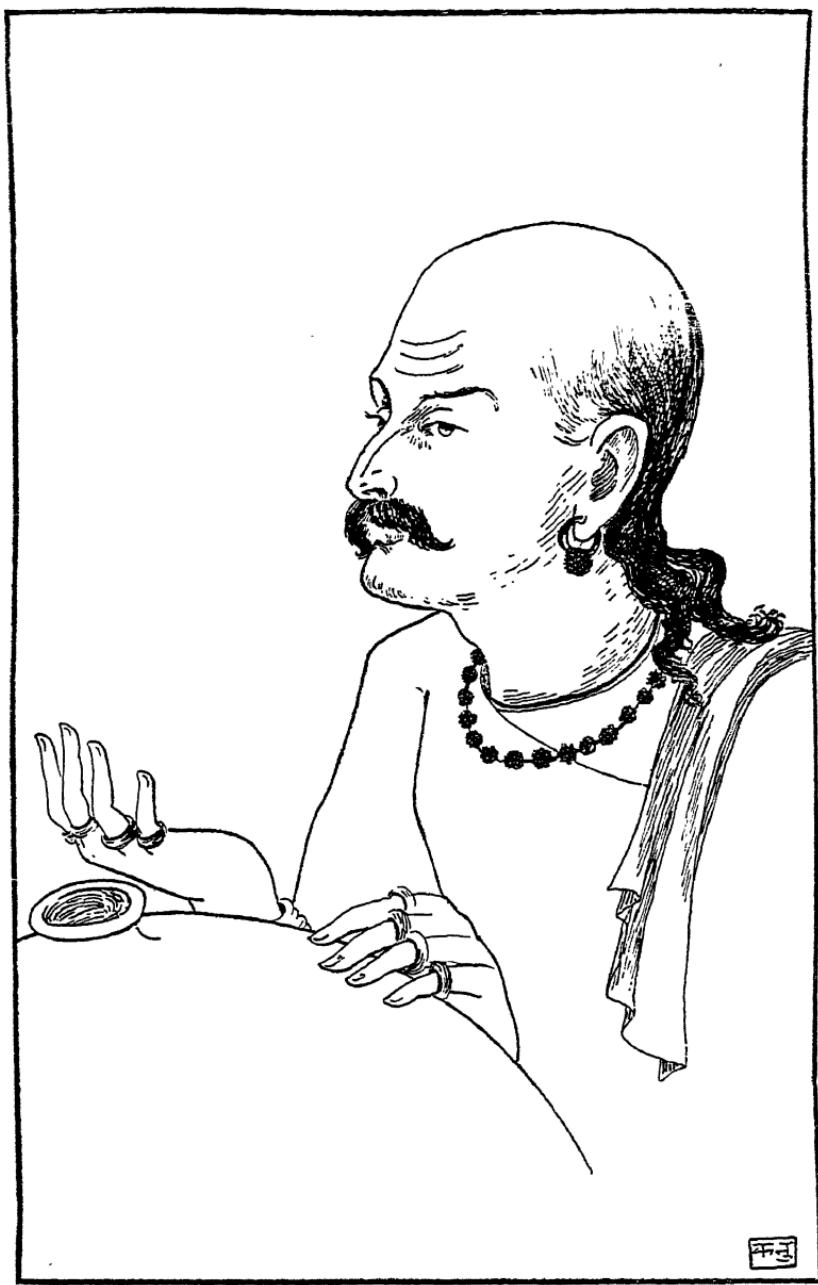
I

The exponents of this tradition found in the life of Narasiṅha Mehtā a new and fertile source of inspiration. Popular imagination had been busy surrounding him with miraculous achievements. About 1645 an unknown poet composed *Hāramālā*, celebrating the incident in which Kṛṣṇa gave the saint a garland in the court of Rā Māṇḍalika. Viśvanātha Jāni (1625-1675) was the first well-known poet to compose *Mośilācaritra* (1652) about another incident. Soon after, Kṛṣṇadāsa composed a *Hāracaritra* (1655) and *Hundi* (1657). In 1678 Premānanda edited, and in part re-wrote, *Hāramālā*, and set about composing brilliant works on the well-known incidents in Narasiṅha's life.¹

II

Premānanda, son of Kṛṣṇa of Baroda, was the greatest literary figure of the age. A Brāhmaṇa by caste, he was

1. Ante p. 139; Munshi, *Narsaiyo: Bhakta Harinō*, Introduction (Guj.) pp. 36, 47, 51,



left an orphan in his infancy, and taken for an idiot. In the company of a sanyāsin, Rāmacaraṇa, he toured North India, studying Samskr̥ta and Hindi then the language of culture. At first, Premānanda wrote in Hindi, but his guru disapproved of his efforts. "Why neglect your door-steps and go in search of a distant mountain?" Accepting the advice, he restricted his literary activities to his mother tongue.

He began his career as a gāgariā bhaṭa in Surat, then the richest port in the Mogul Empire. He at once gained popularity, and was in demand at Baroda, Nandurabāra, and Khāndēśa. The young poet was diffident. He says, "I beseech the poets not to find fault with my works." But, before long, he acquired courage and confidence.

Purānikas were very costly; I felt anxious about it. So I decided to show to the people the difficult path to heaven, and made this aerial car of Prākṛta.

He made good money, and spent it generously in the orthodox style, feasting the Brāhmaṇas. His son says, "He caused a river of ghee to flow, and God himself built the banks of sugar."

Naturally, few details of his life have come down to us. His was a prosperous and uneventful life solely dedicated to literature. He died at the ripe old age of ninety-eight. He left fifty-two disciples, twelve of whom were women, devoted to the cause of literature. On his death-bed he is said to have given directions that, out of his disciples, his son, Vallabha, should write in the style of Hindi poets, Ratnēśvara in the style of Marāthī poets, Virjī in that of Persian poets, and Sundara in the style of the Purāṇas.

III

The works of Premānanda were very popular, and kept alive the traditions and maintained the atmosphere of the Purāṇas in the province. Thirty years ago, there was scarcely a middle-aged lady of the higher class in Gujarāta who did not know at least one of them by heart.

Premānanda composed with incredible facility. As many as fifty-seven works are attributed to him, several of them being of considerable length. His work can be divided, according to their sources, into the following groups:

(1) Ākhyānas from the *Mahābhārata*: *Candrahāsākhyāna* (1671), *Rṣyaśrṅgākhyāna* (1673), *Draupadisvayamvara*

(1680), *Māndhātākhyāna* (1681), *Bhagavadgītā* (1682), *Nalakhyāna* (1685), *Draupadiharana* (1689), *Subhadrāharana* (1702) and *Ashīvakrākhyāna* (1710).

(2) Ākhyānas from the *Bhāgavata Purāṇa* : *Lakshmanāharana* (1664), *Okhīharana* (1667), *Sudāmācaritra* (1682), *Vāmanacaritra* (c. 1729), *Dāṇa-līlā*, *Saptama-skandha*, *Rukmīnharana* and *Dhruvākhyāna*.

(3) Ākhyānas from the *Mārkaṇdeya Purāṇa* : *Madāla-sākhyāna* (1672), *Hariścandraākhyāna* (1692), and *Devīcaritra* (1695).

(4) Ākhyānas from the *Rāmāyaṇa* : e. g. *Rāṇayajna* (1685).

(5) Complete versions of the *Mahābhārata*, the *Bhāgavata*, the *Mārkaṇdeya Purāṇa* and the *Rāmāyaṇa*.

(6) Ākhyānas on the life of Narasinha Mehtā : *Hundi* (c. 1674), *Hāramālā* (c. 1678), *Śraddha* (1681) and *Māmerūn* (1683).

(7) Miscellaneous works, like *Svarganīśarāṇī*, *Vivekavānāzāro* and *Bhrāmara-paciśi*.

Many parts of these works have been bodily taken from the works of Vishṇudāsa, Nākara, Viśvānātha Jāṇi and other less known of his predecessors. A prince of plagiarists, Premānanda allowed no law, either of morals or art, to prevent him from appropriating another man's work. By the very conditions of his profession, he was required to use his poetic skill upon the ākhyānas well-known to his audience. And his works, in consequence, exhibit widely differing standards of skill and language. For instance, the *Mārkaṇdeya Purāṇa* follows the original closely ; the rendering of the *Bhāgavata*, except in parts, has little literary value ; while *Nalakhyāna*, though largely based on a predecessor's work, is an independent work of art, every line of which testifies to the touch of a skilled artist.

IV.

Premānanda was very proud of the Gujarāti language, and had pledged himself to make it as rich and beautiful as Saṁskṛta. He is said to have given up wearing a turban till he redeemed the pledge. In *Roshadarśikā-satya-bhāmākhyāna*, a drama attributed to him, he says :

May the Gujarāti language be rich with implied meanings, lovely in its parts. May her feet be full of grace and ornament. May she excel all her comrades. May she reach the pedestal occupied by the language of gods (Sāṁskṛta). May God fulfil my hope of seeing her the best among all her friends! ¹

His command over the resources of the language was unequalled; and, so was his knowledge of contemporary life. He was a profound observer; no detail escaped him. He depicted passion, situation and character in a vivid style. He was a master of the art of gaining broad effects; and could play upon an emotion to the point of saturation. He excelled in making an old plot, however jejune, throb with new life. Among the literary artists of the period, he alone was truly a creative artist, and could give a glimpse of actual life.

A clever reader of the popular mind, he was always ready to cater to the prevailing taste. This was his strength and his weakness. In his hands, the dignity of the Purāṇic characters suffered lamentably. The mighty and astute Śrī Kṛṣṇa was painted in the *Abhimanyu-Ākhyāna* as a base trickster. The incident of King Yuvānāśva bearing a child was described in the *Māndhātākhyāna* with a wealth of intimate details revealing lack of good taste and artistic perception. His audience must have enjoyed a recital of those passages; but, to-day, they scarcely help to justify his literary reputation.

It is difficult to find even an isolated note of personal feeling in his works. He wore a literary mask, and identified himself with every situation.

The works dealing with bhakti show Premānanda only as an artist; he can describe the storm of love without betraying subjective intensity. His works, no doubt, display greater variety of treatment and a more comprehensive effort to enrich emotions than the work of Narasiṅha; but the great impulse of pure bhakti does not inspire them, nor does a high conception of beauty. ²

1. सांगोपांग सुरंग व्यंग अतिशे, धारो निरा गुर्जरी,
पादे पाद रसाळ भूषणवती, थाओ सखी उपरी ।
जे गीर्वाण निरा गणाय गणतां, ते स्थान ए ल्यो वरी,
धाये ऐष्ट सहु सखीजनथकी, ए आशा पूरो हरि ॥

2. Munshi, *Thodāṅka Rasadarśano*, p. 216.

His horizon was limited by the narrow world in which the small castes of Gujarāta had their being. Satisfied with himself and his times, he considered everything to be for the best in this best of all possible worlds wherein men were ruled by the Purānic order of things. In S. Y. 1729 (A. C. 1673) famine swept over Gujarāta; and the poet composed *Rshyaśrṅgākhyāna* with this note:

It was a terrible calamity; the only good fortune was that it was not the end of the world; even suckling babies tremble when they hear of the famine of twenty-nine. In that year, twenty-nine, I composed this work; I could not repress my nature. I am only happy when I compose a poem.

This sanity of outlook was in remarkable contrast to the other-worldly note of contemporary literature.

Premānanda took the old rāsa form of the ākhyāna as he found it—a long, poetic composition divided into kaṭavāns in dēśi and rounded by two lines of valaṇa. But he used it with freedom and vigour. In his best works, the story was a rapid and interesting narrative; but he broke it up at frequent intervals to make room for long descriptions instinct with real life, or padas or garabis infused with feeling, homely but rich. He used his art so skilfully that the ākhyāna became, like the modern novel, an elastic-medium for all literary purposes:

V.

In *Okhāharana*, the poet describes the feelings of a Gujarāti girl on seeing her husband's father. Okhā, daughter of the demon Bānāsura, is locked up in a tower with a companion, Citralekhā. She meets Aniruddha in a dream and falls in love with him. In the morning, she requests Citralekhā to draw portraits of well-known men that she might identify her lover. Citralekhā tries her hand at drawing various celebrities, but Okhā is unmoved. Citralekhā ultimately draws Kṛṣṇa.

When she saw Śrī Kṛṣṇa, Okhā stood up out of respect, covering her face with the fold of her sāri. She recognised her grand-father-in-law. She said, "My husband is surely descended from this man".

Then Citralekhā drew Pradyumna, and Okhā covered her face again. She said, "His limbs are those of my lord, not his age".

Citralekhā, then, drew Aniruddha on paper. He had a coronet on his brow; his face was like the moon; his eyes, like lotuses. Agitated, Okhā rushed to embrace the paper. "Come, My Lord, come," she cried, "You have accepted

me ; why do you forsake me now ? A woman's heart is soft ; how can I bear it ? Speak, I pray, speak to me. Why don't you ?"

Citralekhā said, " This is not your husband. You will tear the paper, if you hold it like this." 1

The marriage of Okhā with Aniruddha, described in detail, is solemnised in typical Gujarāti style. Bāṇasura's wife welcomes the bridegroom and his party ; the dinner is given with éclat ; drums resound with joy ; women sing festive songs ; and the marriage knot is tied.

Abhimanyu-ākhyāna describes the exploits of Abhimanyu, the son of Arjuna by Kṛṣṇa's sister, Subhadrā. Inspired by revenge, Ahilocana, son of the demon Mayadānava, comes to Dvārakā with a magic trunk, in which he proposes to smother his father's murderer, Kṛṣṇa. Kṛṣṇa assumes the form of Śukrācārya, the high priest of the princely demons. But the description given by the poet is not of the venerable Śukrācārya of the Purāṇas.

He appeared an old man. He had a stick in his hand and yet he stumbled at every step. A torn piece of cloth was folded round his head. Shaking with palsy, with mouth and nose dribbling, he looked from side to side with watery eyes. His body was shrunken, weak as a twig ; as he coughed, he was out of breath. He, the Eternal,—coughed loudly like a consumptive man. His feet shook under him ; sometimes, he fell to the ground. Hunch-backed he was, and doubled at the waist. His feet were rheumatic ; his hair white ; his knees bent. He walked with a limp....When he spoke, his tongue came in the way. He had

1. दीठा श्रीकृष्ण ने ओखा उठी, कीर्धी बडससरानी लाज ;
अरे सहियर ! ए भियाना रे कुळमां, छे मारो भरथार.
तव प्रयुम्नने लखी देखाडयो, लाज कीर्धी वीजी वार ;
कन्या कहे अवयव प्रभुना, आ पुरुष कोई बृद्ध.
चित्रलेखाए लखी देखाडयो, कागळमां अनिरुद्ध,
मुगट भ्रमरपर वदन सुधाकर, नेत्र वे अंवूज ;
बेली ओखा धाइने भेटी, कागळने भरी भूज.
धन्य धन्य नाथजी ! हाथ प्रहीने, न मूकीए ते बीडी सारं ;
हृदय अबलानुं होय कारुं, कुण गज्जूं छे मारं ?
ना, ना, बोलो मारा सम छे, लाजो छो शा माटे ?
चित्रलेहा कहे न होय स्वामी, वक्ष्यामां कागळ फाटे.

spasms. Dressed in a forester's garb, he had thrown a blanket over his shoulders.¹

This description of a poor, old, diseased village priest is graphic, though a little too colourful.

On the pretext of measuring the trunk, Kṛṣṇa induces Ahilocana to get into it, and shuts down the lid. The demon is suffocated to death. Kṛṣṇa entrusts the box to his sister, Subhadrā. The wives of Kṛṣṇa, burning with curiosity, prevail upon Subhadrā to open the box. Feminine curiosity is, then, picturesquely described by the poet. The box is opened, the spirit of Ahilocana enters Subhadrā, and Abhimanyu is born.

VI

In the contemporary setting of *Narasinha Mehtāni Hundī* the poet is not put to the strain of having to devise situations congenial to his art as in the Purānic ākhyānas, and is more successful. The Mehtā drew a hundi on Kṛṣṇa at Dvārikā in favour of some pilgrims.

The Beloved met the pilgrims on the banks of the Gomati. He had a fitting appearance. He walked as men do in the market. His turban was of twisted folds. Where did he learn to fold it so? With a pen behind his ear, he looked ^{द्वृ} vanika...Like a bania, the Lord spoke hurriedly and with a lisp. A necklace of gold was round his neck; a broad belt of gold round his waist. His palm had the lines of wealth. He had rings on his fingers, a scarf over his shoulders. The Lord was large of build.²

1. बृद्ध वेश कर ग्रही लाकडी, वागे ठेस पडे आखडी।
जलजलो नेत्र जुवे असंपरु, माथे बांध्युं फाढुं चीथरुं;
थरथर देहडी धुजे जदुराय, कायामां प्रगटयो कंप वाय।
मुख नासिकाये लाको चूवे, कर कपाळे दइ आङुं जूवे;
पेटे वक्की छे करचली, दीनबंधु दुवळा जाणे पेपली।
उवरसनो ठांसो ने चढे श्वास, खई रोगिया धया अविनाश;
खों खों खों खुंखारो करे, भोम पडे ने पग लडथडे।
नीसरी खुंध कटी बेवड वली, पगे वायु ने माथे पळी;
खोडांगतो चाले काचुवो, वाङुं धुंटण पगे जानुवो।
वळगे जीभ बोलतां आवे शूल, ओडयो कामलो पहेर्युं वनकूल;
एवे रुपे परमेश्वर पळ्या, अहिलोचनने सामा मळ्या।
2. बहालो गोमतीजीना घाटमां रे, मळ्यो तीरथवासीने वाटमां रे;
वेश पुरो आप्यो मारे बहाले रे, नाथ चउटानी चाले चाले रे।

In *Sraddha*, the Mehtā invites his caste-men to dinner on the anniversary of his father's death. His wife sends him to the market to buy ghee; but the saint, oblivious of his mission, joins some one in singing the praises of Krshṇa. The guests arrive, but dinner is not ready. Māneka bāī, Narasinha's wife, is unhappy, and the guests disappointed and sarcastic. Sri Krshṇa, however, assumes the Mehtā's form, brings ghee, and the feast is held.

In *Māmerui*, wherein the poet narrates how Krshṇa helped the Mehtā to celebrate the mośālā of Kuñvarbāī, the journey of the saint to the village of her husband is described in detail. Too poor to hire a cart, the saint improvises a vehicle.

The body of the cart was old; the yoke was bent, the poles broken. The wooden nails belonged to another; the bullocks were borrowed. A sack containing musical instruments, a bag of the sacred white clay, and another of tulsi wood were tied behind the cart. The scraggy bullocks would not move, and the Vaishnavas had to push them forwards. When going uphill they did it, shouting, "Victory, Victory," all the time. Sometimes, one of the bullocks, too tired to move, would lie down on the road, and the other alone would drag the vehicle. They would then force the first one to rise by pulling its tail. A thousand such incidents would happen... Every joint of the cart was loose, the axle creaked, the wheels grated. They got in and out of the vehicle with the names of Rāma and Krshṇa on their lips. In this manner, Mehtāji came to Unā at midday, and the village turned out to see him.¹

छे अवळा आंटानी पाघडी रे, वालाजीने केम बांघतां आवडी रे ?
दीसे वाणीझो भाने वान रे, एक लेखण खोसी छे कान रे.

त्रिकमजी वणिकनी तोले रे, नाथ उतावलुं ने बोवडुं बोले रे;
सोनानी सांकली ने कंठे दोरो रे, केडे पाटीवाळो कंदोरो रे.
झळके धनरेखा हथेलीमां रे, आंगवीए वीटो ने वेढीआं रे;
एक ओढी पछेडी खांधे रे, नाथ दुंदालो ने सोटी फांदे रे.

1. जुनी बेल ने धूंसरि वांकी, सांगी सोटा भारीजी;
कोना तळाया ने कोनी पिंजणियो, बळद आण्या वे मारीजी.
महेतोजी मासेरे चाल्या, समर्थ श्री जगदीशर्जी;
त्रण सखियो संघाते चाली, वेरागी दश वीशर्जी.
संपुट त्राचानी डाबलीनो, तेमां बाल्युकुंदर्जी;
कंठे हार करीने राख्या, दामोदर नंदननंदर्जी.
बलनी पूठे कोथळो बांध्यो, मांही भर्या वाजित्रजी.

VII

Nalākhyāna is perhaps the most popular of the poet's *ākhyānas*. This poem is characterized by ornate style, elaborate descriptions, and intensely expressed emotions. It is evidently an attempt to produce a masterpiece on the conventional model. The description of Damayanti is in the approved hyperbolic style of the period.

The serpent saw the lovely braid of Damayanti, and, humbled and ashamed, crawled into the nether regions. The moon saw the sweet face of Bhimaka's daughter, waned, and hid behind a cloud. At creation, Brahmā collected light in a pot, and made the limbs of Damayanti out of it. Part of it lay unused; parts lay scattered about; Brahmā put them together and created the moon.¹

King Nala wants to marry her; but not even the sage Nārada will carry his message to her, lest his ascetic mind should lose self-control in her presence.

When on a visit to a forest the king catches a beautiful swan with a golden body. The bird thus expresses its feelings towards the captor :

गांठडी एक गोपीचंदननी, तुळशी काष्ठ पवित्रजी
 मोसाकानी सामग्रीमां, तिलक ने तुळसीमालजी;
 नरसैयाने निर्भय छे जे, भोगवशे गोपालजी.
 बल हीण बलदो शुं हर्मिंडे, ठेले वैष्णव साथजी;
 सोर पाडे ने ढाळ चढावे, जे जे वैकुंठ नाथजी.
 एक बलद गल्यो थई बेसे, आखलो ताणी जायजी ;
 पञ्चाने पुळ अही उठाडे, कौतुक कोटी थायजी.
 साले साल जूजवां दीसे, रथतणां बहु वकजी;
 सांगीनो बहु शब्दज उठे, चूचवे छे बहु चक्रजी.
 चडे बेसे ने वलि उतरे, ले रामकृष्णानुं नामजी;
 मथ्याह महेताजी आव्या, जोवा मल्युं उना गामजी.
 १ दमयंतीनो चोटलो, देखी अति सोहाग;
 अभिमान मूकी लज्जा आणी, पाताळ पेठो नाग.
 भीमक सुतानुं बदन सुधाकर, देखीने शोभाय;
 चंद्रमा तो क्षीण पामी, आभमां संताय.
 सृष्टि करतां ब्रह्माजीए, भर्तुं तेजनुं पात्र;
 ते तेजनुं प्रजापतिये घडयुं, दमयंतीनुं गात्र.
 तेमांथी कार्ड शेष वाच्युं, घडतां खेरो पडियो;
 ब्रह्माए एकरुं करीने, तेनो चंद्रमा घडियो.

Sinful man? For what sins of mine, do you visit me with this punishment? Alas, man is cruel. He will kill me forthwith; tear off my wings; roast me on fire. Who will save me from him? In order that he may eat, I must die, a jewel like me must be destroyed. My mate, disconsolate, must also die. On whom will she now rely? ¹

The king, moved by compassion, lets go the bird; and, in return, it flies to Damayanti and inspires her with a tender feeling for Nala. When Bhimaka holds a svayamvara for his daughter, Nala and other kings, and even gods attend. Inspired by jealousy, the gods, including Indra, Varuṇa and Dharma, transform one another's face into that of a dog, a cat, a monkey or a bear. This touch of vulgarity scarcely meets the requirements of art, but, for the poet, Purānic personages were only pegs to hang contemporary pictures from. Damayanti selects Nala, is married to him, and returns with him to his capital.

On one occasion, Nala plays dice with his brother, and loses the stake; and, in consequence, he has to give up his throne and go to a forest for three years. Damayanti bids a touching farewell to her children when she loyally follows Nala to the forest. Misfortunes befall the pair as they wander through the forests. Kali, the spirit of the Iron Age, instigates Nala to desert Damayanti while she is lying asleep in the forest. She wanders in the forest, alone and terrified, calling upon Nala in piteous wails. She is partly swallowed by a python, and narrowly escapes death.

These parts of the poem, already worked upon by so many poets, bear testimony to the poet's mastery in dealing with tragic situations. But in case of Old Gujarāti works, estimates can be only comparative; though a masterpiece among the ākhyānas of the period, *Nalākhyāna* is but a crude vulgarisation of the noble original in the *Mahābhārata*.

1 ओ काळा माथाना धणी, पापी माणसा रे, जेने निर्देयता होये धणी, पा. ॥
 ए तो जीवने मारे तत्त्वेव, पा. हवे हुं मुओ अवश्यमेव, पा. ॥
 दुंपी नाखशे माहारी पंखाय, पा. मुने शेकशे अग्रिमांय, पा. ॥
 कोण मूकावे करी पक्ष, पा. माहारे मरवुं ने एने भक्ष, पा. ॥
 आ मज सरखुं रतन, पा. ते एळे थाशे नीवन, पा. ॥
 दुळवळी मरशे माहारी नार, पा. ते जीवशे केने आधार, पा. ॥

Rāṇayajna describes the battle between Rāma and Rāvana, and incidentally shows the poet's skill in dealing with vira rasa, the heroic sentiment. But it is extravagant and tawdry, and lacks the epic thrill of *Kāhnadadeprabandha*.

A crowd of demons rushed determined to fight. Noses and ears and feet were scattered on the ground. Rivers of blood met. Some cried out; others shouted encouragement. Some roared; others were beaten with fists; some were stifled; some were masticated to death. Here and there and everywhere, royal umbrellas were lying about and armour plates and chains lay broken.¹

Queen Mandodarī, while remonstrating with Rāvaṇa, describes the ominous signs which prophesy disaster.

Oh, king, the day is dusty and overclouded. The sun is dim; my lord, the quarters are foggy. Evil omens meet us everywhere. Yester-night, I had a dream. King, how can I tell you how terrible it was? The sea was dried up; the river ran with blood; Lankā was in flames. Your queens were in tears; and so were your daughters and daughters-in-law. And I saw them tonsured, their hands without bracelets.²

But the king is adamant; he is determined to fight Rāma. Even Rāvaṇa's fierce brother, Kumbhakarṇa, makes a piteous but vain appeal to his brother to desist from fighting.

1. राक्षस ज्युथ आवे त्यांहां अति अडिया;
नासाकर्ण ने चर्ण वहू धर्ण दक्षियां,
महा सधिरनी सरिता नीर मळियां.
हकारे बकारे कोइ त्यां खोखारे,
पोकारे होकारे नारे खङ्ग धारे;
पगे झीक पडे ढीक हैये हीक आवे,
आणे अंत वळवंत ग्रही दंत चावे.
यत्र तत्र सर्वत्र वहु छत्र पडियां,
पाखर वख्तर कवचनी व्रूटी कडियां.
2. आजनो दाहाडो लागे धुंधळो, दीसे झांखो दिनकर देव, हो राणाजी;
त्रिभुवननाथ ना दुर्भीए, जेनी ब्रह्मा शंकर करे सेव, हो राणाजी. आ.
दिशा चारे दीसे धुंधळी, कांइ शुक्ल माठेरां थाय, हो राणाजी;
कांइ फालु वोले रे विहामणी, रए वायस श्वान ने गाय, हो राणाजी. आ.
गई राते स्वप्न में पामियुं, दीडुं दारूण कह्युं क्यम जाय, हो राणाजी;
समुद्र सुका रधिर सरिताभरी, लंकामां लागी छे लाय, हो राणाजी. आ.
लाख लाख राणी तमारडी, बीजो वहुबेटीनो साथ, हो राणाजी;
केश विना दीठी मस्तक बोडलां, चुडला विना दीठा हाथ, हो राणाजी. आ.

The poet, however, must make even the demon a little attractive. Rāvaṇa replies :

Hear my sorry tale. When I see Jānaki, I see in her as it were our mother. My love for her will only be destroyed with my corpse.

At the end, Rāvaṇa develops a sanctimonious disposition, confessing that he is only seeking liberation through death at the hands of Rāma.

VIII

Ashīṭavakrākhyāna, written in somewhat polished style, contains excellent verses. The sage, stricken by love, wanders in a forest in the company of his wife.

The breeze blew softly. A pair of peacocks uttered notes of delight. Inspired by love, they moved about like a sārasa pair. They did not part from each other, in talk, in food, or in enjoyment. . . . Their love grew, as the lady sang to her lord. On the way, the wind blew, sweet and mild, cool and fragrant; the youthful bride looked at the full-blown lotus with an anxious heart.¹

Sudāmācaritra exhibits great realism. Sent by his wives to seek help from Kṛṣṇa, his friend when in school, Sudāmā, the poor Brāhmaṇa, arrives at the palace. Kṛṣṇa rushes forward to welcome Sudāmā, and his wives bring gifts as a ceremonial welcome. The old friends meet, and touchingly exchange reminiscences of their boyhood. Sudāmā presents Kṛṣṇa with a little rice; and the present is returned by Śrī Kṛṣṇa a millionfold without his knowing it. When the poor Brāhmaṇa returns to his cottage, he finds in place of it a royal palace with elephants waiting at the door. Struck dumb with amazement, he does not

1. त्यां वायु मंदगति करे अति, द्वंद्व वोले मोरनां,
सारस समां वे संचरे छे, कामदेवना जोरमां.
विखुटां पडे नहि वातमां ते, हारमां विहारमां,
विखुटां पडे नहि वातमां ते, सारमां असारमां.
विखुटां पडे नहि वातमां ते, पारमां अपारमां,
विखुटां पडे नहि वातमां ते, भारमां नभारमां.
रे विखुटां ज पाडे काळ भूलवे, धार निराधारमां,
वितनु वाध्यो स्वर अलाये, भासिनी भरथारमां.
शो मधुर मंद सुरंगि शीतल, वायु वाहे वाटमां,
खील्यां कमळ जोई रही जुवती, खरेखरा उचाटमां.

know what to do. Beauteous damsels accompany his wife, now transformed into a young, fascinating woman, as she comes out to welcome him. Then follows a humorous situation.

When worshiping him, she touched his hand, the sage ran away, frightened. He trembled in every limb; he could not see anything. He was bare-headed; his hair was flying about. When the beautiful lady tried to hold his hand, the sage shrieked, "I have got into a new house. Forgive me, I have no dishonest motive. I am old, and you are a young woman. My morals are very strict; I assure you, I have not come here lured by passion. Let me go. Why do you worry me? Be you happy."¹

His wife explains how everything has been metamorphosed by the goodwill of Krshṇa; and, as he enters the house, Sudāmā himself is transformed into a radiant youth.

His *Daśamaskandha*, Xth canto of the *Bhāgavata*, is a comparatively inferior work. The well-known lament of Jasodā, when Krshṇa plunged into the Jumnā to recover a ball, is one of the finest poems of the author.

Why, my dark one, did you plunge into the river, leaving your poor mother behind?

The waters of the Jumnā are dark; the black Kāli lives in it. How can I hope to meet you again? How will you come back to me?

My child was my life, but fate has robbed me of it. I did not know how to preserve my jewel; and it is now lost to me. When well advanced in life, I had a son; I nursed him; I brought him up. But the sweetness which I had gathered is now gone. Bereaved, I am on fire.

When will I see you—a pearl in your nose, anklets on your feet, the peacock crown on your head,—coming back to me with the returning cattle? You have flung yourself into the deep waters; how will you live? Who will now play with your peacock, your parrot, and your doll?

You are gone, and I am alive; our love was destined to be short-lived. How shall I face the world? Yes, the ball was just an excuse; really, you must have been offended with me. When you were an infant, I once bound you to

1. पूजा करीने पालव ग्रह्यो, तव कृषिजी नाठा जाय.

थर थर ध्रुजे ने काँइ न सूजे, छृटी जटा उघाडे शीश;

हस्त प्रहेवा जाय सुंदरी, तव कृषिजी पाडे नीश.

हुं तो सेजे जोउ छुं घर नवां, मने नथी कपट विचार;

हुं तो बृद्ध ने तमो जोबन नारी, छे कठण लोकाचार.

भोगासक हुं नथी आव्यो, मने परमेश्वरनी आण;

जावा यो मने कां दमो छो, तमने हजो कल्याण,

the mortar. Did you plunge into the river because you remembered the insult?¹

IX

Premānanda has been credited with writing dramas, three of which were published years ago. They are named *Roshadarśikā-satyabhāmākhyāna*, *Pāñcāli-prasan-nākhyāna* and *Tapatiyākhyāna*. From a literary and artistic point of view, they are inferior to the poet's other works.

1. मारूं माणकडुं रीसाव्युरे, सामळीया,
तारा मनमां ए शुं आव्युरे, सामळीया;
हुं अपराधण मातने मूकी, शा माटे ज्ञपाव्युरे, सामळीया-मा०
कालिदीनुं काळुं पाणी, माहे वसे काळो काळी;
हवे आशा ते शी मळवानी, केम आवे बनमाळीरे, सा०-मा०
संतान रूपीसुं मोडुं धन ते, करमे लीडुं लंटी;
में नव जाप्युं जतन करीने, रतन पड्युं केम छूटीरे, सा०-मा०
पुत्र पासी हुं छेले आश्रमे, उछ्यें प्रतिपाळी;
नीपनो रस ढळी गयो हुं, वीजोग आगे बाळीरे, सा०-मा०
नाके मोती पाये घूर्धरी, मोर मुण्ट शिर धारी;
फरी हृप हुं क्यांथी देखुं, हरि आवे गौ चारीरे, सा०-मा०
काने कुंडल मूखमां मोरली, सांजे गोकुळ आवो;
भूख्यो छौ कही पेट देखाडो, मा कही मने बोलावोरे, सा०-मा०
पीत पीछोडी काळ कछे, मुज कने नेतरूं मागे;
हुं घरडी माने थाकी जाणी, कोण वलोववा लागे रे, सा०-मा०
तुं प्राणेश्वर तुं गोपेश्वर, गोपी देह केम धरशो;
बाळ सखानी कोण वर्ले आ, गायो हींसी हींसी मरशेरे, सा०-मा०
उंडा जळमां वासो कीधो, पाणीमां केम गमशो;
मोर पोपट पूतळी तारे, रमकडे कोण रमशेरे, सा०-मा०
कांइ तुं गयो ने हुं जीबुं हुं, ओळा सगपण माटे;
साचुं वहाल तो त्यां जणाये, सांभळ्तां हैङुं फाटेरे, सा०-मा०
काष्टपे पाषाण कठीण छे, तेपे कठीण छे लोडुं;
वज्र तुल्य छे काळनुं मारूं, लोकने शुं देखाडुं मोडुंरे, सा०-मा०
तें मखांतर दडानुं कीषुं, मनमां दुःख कांइ आव्युं;
उखळनुं बंधन आज सांभर्युं, ते माटे ज्ञपाव्युरे, सा०-मा०
नंद यसोदा गाय गोवाळा; व्याकुळ वृजनी नारी;
चार घडी पूठे सर्व पडजो, हळधर राखे वारीरे, सा०-मा०

The technique is by a different hand. Their genuineness has been rightly challenged by Narsinhrao Divatia in an ably written paper, *Premānandanā Nā'ako*.¹ His arguments, which have remained unanswered, are that both stage and dramatic literature were unknown to Gujarāta in the whole period of five centuries; that Vallabha in his boastful recital of his father's literary achievements does not refer to any drama; that the original manuscripts have not been forthcoming in spite of repeated demands; and, that many phrases are based on idioms and ideas formed by Western influence. Further, a lapse of over fifty years has not led to the discovery of any other manuscript of the poet's dramas, or, for that matter, of any drama composed in Old Gujarāti. Old Gujarāti had no drama; and to the literary men of Gujarāta, from Somasundara to Dayārāma, the dramatic presentation of character, incident and dialogue was an unknown art.

X

Premānanda left two sons Vallabha and Jīvaṇarām. Vallabha is said to have composed, among other works, *Duhśāsana-rudhirapāṇākhyāna* (1724); *Yakshapraśnottara* (1725); *Kunūprasannākhyāna* (1781); *Kṛṣṇavishī*; *Premānandakathā*; *Yudhishthiravr̥kodara-ākhyāna*; and a social story, *Mitradharmākhyāna* (1754). Some of these works are of more than doubtful authenticity.

Vallabha appears to have been engaged in defending his and his father's position as a poet against Sāmaḷa. He was impetuous and arrogant, a fanatical worshipper of his father and a jealous guardian of his reputation.

The poetry of Premānanda is like the sun. The bards are but descended from the Brāhmaṇas; but a Brāhmaṇa is the descendant of Brahmā himself. Canda is inferior to the father of this lord of poets (meaning himself).²

Again,

There is nothing on earth equal to the Gujarāti language. It has all good qualities including mellifluity.

1. Sahitya Parishad Report, Vol. III.

2. प्रेमानंदनी कविता, सचिताशी पेखिये.

ब्राह्मणथी भाट थया, वंशज विधिना आ तो,
कर्वाश्वरना पिताशी, चंद मंद देखीए.

Except some happy descriptions and passages depicting impetuous wrath, there is very little in the works of this poet which deserves any serious attention. His style is extravagant and bombastic, and lacks refinement.

The credit of writing, perhaps, the only original social kathā of the age, *Mitradharmākhyāna*, belongs to Vallabha. The subject of the poem is friendship and opens with a reference to persons whose friendship was known to the Purāṇas. Then follows one of the characteristic flourishes of the poet.

Duryodhana's friend was Karna, though he courted disaster. Premānanda is the friend of his foes ; and Madhava (the god ?) is his friend. All men are friends of Vallabha ; a friend is a soul of the body.

Then he describes Gujarāta, and has a hit at Sāmaļa.

In the city of Ratnapura, dwelt great poets, some like Prema, some like us. Some poets who live there are of dark deeds (Śāma lakṣaṇavānta)¹ who serve all and sundry ; who disregard the vow of non-begging and take to the ways of mendicants ; who try to become gods but without proper ceremonies ; who forgetting the duties of a Brāhmaṇa disgrace Gujarāta by their residence.

Indu and Mindu are the sons of two Brāhmaṇa friends in Ratnapuri. For twelve years they live in the āśrama of a learned Brāhmaṇa at Bhṛgukaccha. Indu grows up to be a man of character, popular and learned ; Bindu, an ignorant and insolent knave. On their way home, the jealous Bindu tries to kill Indu and leaves him as dead in a village on the banks of the Mahi. He returns to his city, and reports that Indu died on the way ; later, he changes the story and informs Indu's father that his son is gone to Kāśi for further studies. Mindu, now, poses as a prodigy of learning. He is invited by the king to a debate with the Brāhmaṇas of the court, and is worsted. Unable to live up to his boast, he leaves the town, promising to return in two months with the solution of the questions put to him.

Mindu, in his travels, comes to the village of kolis, where he thought he had killed Indu, and is surprised to find that his friend was alive and had made it flourish. Indu welcomes Mindu ; saves him from his koli followers who, angry at the insolence of Mindu, want to kill him ; and returns with Mindu to Ratnapuri as his disciple to help him secure a triumph over the Brāhmaṇas of the town.

When they attend court, Mindu refers all the problems put to him to his disciple. Indu solves all questions; and the king and the learned Brāhmaṇas are all pleased. But the jealous Mindu again tries to deprecate Indu. The king, suspecting the truth, has enquiries made. The headman of the kolis tells the whole truth to the king, who turns out Mindu and installs Indu as the royal purohita. Mindu meets with an untimely end.

If this work is not a forgery, akhyāna for the first time drops its borrowed Saṁskṛtic framework and becomes a story of real life. But the life as it appears has neither greatness nor beauty.

XI

Of all the pupils of Premānanda, Ratnēśvara (c. 1700) was the most notable. Among his works were *Śiśupālavadha*; *Bhāgavata*; *Mūrkhālakshnāvali* (1714); *Vairāgyalata* and other padas; *Lañkākāṇḍa* and *Rādhākrishnānaṁ Mahīna*. Throughout life he was persecuted by rival purāṇikas; and, after his death, parts of his *Bhāgavata* were thrown into the Narmadā by his illiterate sons at the instance of his rivals. A great student of Saṁskṛta, he attained a purity, elegance and richness of style which were beyond the reach of his contemporaries. In his *Mahīna* he describes Rādhā in a conventional vein but with a charm of language approaching Modern Gujarāti poetry.

Madana let fly his arrows at her; and she fell pierced. Tied by the fetters of love, she cried "Hari! Hari!". She wept, disconsolate at the separation, wiping her tears with her cloth. As she looked into the mirror, she saw her eyes dawn-red.¹

Again she addresses the cloud :

Oh cloud ! Listen to my words. Stop the rain and pause for a while. Tell

1. प्रकटी मदन व्याधि, मो'हर्यो वाण सांघी;
हरि हरि कहे राधा, प्रेमने पाश वांघी;
विरह विकल रोती, चीरशुं नीर ल्हो'ती;
अरुण नयन दीसे, आश जोतां अरीसे.

me the news of Kṛṣṇa. What message do you bring from Madhupūra. Did you see Kṛṣṇaji, sweet as his flute ?¹

XII

Sāmañabhatta was a junior contemporary of Premānanda. He was born about the year 1700. The earlier date, 1640, is obviously incorrect, for he composed his *Angadavishṭi* in 1752. He was a Śrigoda Mālvi Brāhmaṇa of Veṅgaṇapura (now Gomtipura), a suburb of Ahmedābād, and knew Saṁskṛta, Vraja and Persian. He left behind him no followers, and no school of poetry. Throughout his life, he appears to have waged a literary warfare with the school of Premānanda led by the arrogant Vallabha.

His Purāṇic works are *Śiva Purāṇa* (1748) ; *Revākhandā* ; *Angadavishṭi* (1752); *Rāvaṇamaidodarīśaṁvāda* ; *Kālimahātmya* ; *Śukadevākhyāna* ; *Draupadīvastrāharāṇa*. His works of fiction are *Batriśaputli* ; *Sudābohateri* ; *Padmāvatī* (1718); *Nanda-batrisi* ; *Vinecaṭanī Vārtā* ; *Barāsakasturīnī Vārtā* ; *Candra-candrāvatī* ; *Madanmohana* ; *Vidhātānī Vārtā* ; *Sundara Kamadāra* ; and *Bhojakathā*. His miscellaneous works, including those of doubtful authorship, are *Rāṇachodanī Śloka*, *Udyamakarmasāṁvāda*, *Śāmalaratnamāla*, *Abhrāmakulina Śloko* or *Rustum-bahādurno Pavādo* (c. 1725), *Bodhāṇo*, *Rakhidīsa-caritra*, *Viśveśvarākhyāna*, and *Rāṇastāmbha*.

Sāmañā at one time was appraised as a great writer of original fiction and a peer of Premānanda ; but materials which are now available necessitate a re-estimate of his works. He attempted Purāṇic subjects, but could only produce ordinary ākhyānas. Though he twitted Premānanda for being merely a copyist of older purāṇikas in the well-known line 'कहेलं कहे ते शानो कवि ?' he took all his stories from early Gujarāti fiction. The originals he copied were mostly Jaina compositions and not easily accessible twenty years ago. That he was not the independent man he pretended to be, is clear from the hyperbolic epithets which

1. सुण धन मुज वाणी, वर्षतां राख पाणी,
क्षण इक थिर रेनी, कृष्णनी वात केनी;
मधुपुरथकी आव्यो, शो समान्वार लाव्यो,
मधुरी मुरली मीठो, कृष्णजी क्यांय दीठो ?

he showered upon his Pātidāra patron, Rakhidāsa, whom he compared to Bhoja in generosity. His attack on the venerable Premānanda, who, throughout life, maintained the dignity of the noble profession of a purāṇika, scarcely reveals good taste or generous impulses.

I have not learnt any Purāṇa and I have not studied the *Vedas*. I know no figure of speech and I am not sorry. I do not wander from house to house, and I have no son to sing my praises. I do not go from court to court to receive presents. Bards, Brāhmaṇas and buffoons shout loudly, and the audience well pleased says 'well done'. But I feel grieved at this.¹

Grapes were, indeed, sour. Critics half a century ago went into ecstasies over him for having discovered in him a modern social reformer; but now we know that they were portraits of social conditions which generations of story-tellers had preserved from a past long gone by, and which Śāmalā bodily adopted from his predecessors. He could not impart local colour, nor give a contemporary touch so well as Premānanda. His observation was neither vast nor keen; his views were conflicting and trite; and he had no fresh outlook to present. His plots, mostly taken or rewoven from older works, show but slight improvement. He has been able to add to the old stock only a few characters or pictures of real life. The riddles are there; and so are the long, nerveless descriptions.

But his greatness lies in his matchless style and wonderful power of story-telling; in presenting didactic and worldly maxims in striking parallelisms; and in presenting the romantic atmosphere of early fiction, and thereby providing a valuable literature of escape from the morbid influences of his times. His chappās, made up of six-line verses, illustrating a point of view have acquired an abiding place in the literature.

1. भण्यो नथी कोई पुराण हुं, भण्यो नथी कोई वेद,
रसालंकार न आवडे, मन न पामे खेद.
घर घर राग ताणुं नहि, पुत्र न मुज गुण गाय,
राज दरबारे रझाव्युं, मेळवी नथी पसाय.
भाट ब्राह्मण ने भांडवा, लंबी मूकी पोक,
रीझी भल्ला कहे, तेथी थाये शोक.

He who was highly respected, left his pride, and was seen begging. He who was highly respected, bowed low to the mean and the lowly. He who was highly respected, became poor and was punished. He who always saw good omens died, and left a widow. The man of large wealth and no learning is but poor indeed. God can make a mountain out of a blade of grass. What is then the use of harbouring pride?

The poet stigmatised women thus :

Some women have killed their husbands; some have left their high-placed husbands to marry menials; some have left their children and families and gone to live with others. Some have deserted a king, to give themselves up to pleasures. Some have killed their sisters and mothers-in-law; some their parents. A woman is a living witch. She robs the strongest of their strength.¹

At another place, the poet recognised their worth after the fashion of his times.

When young, she gives pleasure and company. She looks after your bodily comforts; talks affectionately and ministers to pain and anguish. She shares happiness and misery; sings your virtues sweetly. She steals your heart and glories in it. In old age, she nurses you. When you see her, you forget your pain. Not even in death, does she forsake you; out of affection, she immolates herself on the funeral pyre with you.²

XIII.

And thus we see two authors—Premānanda, and Sāmala—standing in bright contrast to the murky back-ground of other-worldliness which spread over two centuries; each proud of Gujarāta and the Gujarāti language; each a law unto himself. And, of the two, Premā-

1. कैके मार्या कंथ, कैके परण्या परहरिया;
कैके उंच अमीर, तजी किंकर वर करिया;
कैके कुँडव परिवार, तजी चित वीजे चाली;
कैके महिपतिने मेलि, माननी गमते महाली;
कैके सातु नणंद संहारियां, मात पिता मर्दन कर्या;
ए जुवति जात छे जक्षणी, जोर जोरावरनां हर्या.

जोबनमां दे रंग, संग सुख टाढक तननी;
बालपणे करी वात, मटाडे पीडा मननी;
सुख दुश्खमां सम भाग, राग रुडे गुण गाती;
चतुरा चित्त हरनार, सार उरमां मदमाती.
वली वृद्धपणे सेवा करे, देख्याथी दिलदुःख टके;
ए अंतकाळ अळ्या नहि, बहु स्नेहे साथे बळे.

nanda stands out foremost. Before his sturdy faith in life and joy, the background recedes like the disappearing mist. With a humorous twinkle in his eye and a joyous note in his voice, he passes on to his world-weary generation the inspiration of Vyāsa.

CHAPTER VIII.

THE END OF OLD GUJARĀTA : DAYĀRĀMA (1767-1852).

Influence of Arabic, Persian and Urdu—*Mirat-i-Akhnadi*. Political conditions (1707-1852)—Persian literature by Gujarātis—Converts to Islam and their literature—The literature of the Pārsis—The decadent literature—Dhīro (1753-1825)—Nirānta (1770-1846)—Bhojo (1785-1850)—Pritamadāsa (c. 1730) The Swāminārāyāṇa sect—Its poets—Dayārāma (1767-1852)—Personality and temperament—His Life—His Works—His garabis—The close of Old Gujarāta.

The period between 1707 and 1818 was one of wretchedness, disorder and misery for unfortunate Gujarāta. Its wealth and weakness attracted the avarice of every ambitious raider in the vicinity. Its wealth was destroyed; its agriculture and commerce were crippled; its culture was arrested. Social life grew more stagnant and narrow. What better soil can Akhā's gospel require?

I

The sorry tale of feuds and intrigues between 1700 and 1852 may be shortly recounted. The policy of Aurangzib and the raids of the Marāthās marked the beginning of an era of disorder and misfortune. The great landlords refused to pay tribute; the imperial viceroys, unable to enforce payment or maintain order, only looked after themselves. Hindu zemindars extended a welcome to Marāthās in the hope of shaking off the Muslim rule. Petty Mussalman fauzdars took advantage of the prevailing disorder to declare their independence as nawabs. The chiefs of Junāgadhā, Bālāsinora, Pālapurā and Cambay raided one another's territory, plundering towns and destroying villages.

Śivājī and the great Peshvās, no doubt, dreamt of a well-governed empire in India. But their agents looked upon Gujarāta more as a treasure to be robbed than a country to be governed, and restricted themselves to exacting an annually growing tribute. Irresponsible agents of the Peshvās, the Gaekvādās and the Sindhiās extorted revenues and allowances from peasants by all possible means, with the result that fertile districts were left uncultivated. Military occupation of the Marāthās is aptly described as 'a system

without the breath of life, without elasticity, without the capacity of self-direction, imposed bodily upon a foreign people, without even the care of preparing a foundation.¹

The East India Company appeared on the scene ; occupied the Surat castle in 1759 ; and soon set one Marāthā power fighting against another.

In 1761 Ahmedshāh Abdali dealt a decisive blow to Marāthā supremacy at Pānipat. Bālaji Bājirāo, the great Peshvā, died of a broken heart. His brother, the perfidious Raghobā, disputed succession with his son, fled to Surat and allied himself with the East India Company. The British got their chance. Māhādji Sindhiā turned a traitor to the Peshvā. The Gaekvāda of Baroda was induced to throw off his allegiance to Poona, but, unable to withstand the combined force of Hindu and Mussalman chiefs of Gujarāta, threw himself in the arms of the Company. The Marāthā was followed.

Gujarāta was thus turned into one vast field of endless battle. "In this city," says Forbes in his *Oriental Memoirs* (1781) referring to Ahmedābād "commerce once met with every encouragement. It was the resort of merchants, artists and travellers of every description. It now exhibits solitude, poverty and desolation." The trade and commerce of Cambay and Ghoghā were equally ruined.

In 1803 the British wrested Broach from Daulatrāo Sindhiā. They protected the possession of the Gaekvāda or Sindhiā against the Peshvā, or acquired the Peshvā's rights over Gujarāta against them. And with the battle of Kirkee, in 1818, the Company finally stepped into the place of the Peshvā in Gujarāta. And till 1853, when they took the district of Panch Mahals on lease from Sindhiā, the British continued to quell disorder, destroy hostile powers, and lay the foundation of settled government. In this process, they also dismembered Gujarāta. Jhālora and Sirohī, once centres of Gujarāti culture, were handed over to Rajputānā ; and Dungarpūrā, Vānsavādā and Alirāipurā to Central India.

II

Political influence directly operated only upon a very narrow province of life. On the sultanate being established, Persian and, later, Urdu became the language of court, law and office. Mussalman authors attached to the Sultans or the viceroys wrote many works in Persian. *Mirat-i-Sikandari* (1536), written by a Gujarāti convert from Mehmādābād, is the first valuable Mussalman history of Gujarāta.

But Ali Mahamud Khan Bahadur was perhaps the most noteworthy Mussalman historian of Gujarāta. He suppressed riots in Ahmedābād in 1730; was a superintendent of customs in 1748; and was confirmed in the said office in 1753 by Raghunathrāo and Dāmājī Gāekvāda who finally overthrew the representatives of the shadowy imperial power in Gujarāta. His *Mirāti-Ahmādi* is a work of great importance.

The castes from which Hindu officials were drawn also took to the study of Arabic, Persian and Urdu. They claimed men who could teach these languages. A few literary men also composed poems in Persian and Urdu. But the influence of these languages on Gujarāti literature was neither deep nor lasting.

Thakordāsa Daru, a Kāyastha of Surat, sent a kasido, a poem, to the Mogul Emperor every year. Nandalāla Munshi of Broach (c. 1700) attracted the attention of Emperor Mahamūd Shāh Ālamgir by his poems. Kavi Bhagavāndāsa (1681-1746), a divan of the nawab of Surat, composed poetry in Arabic, Persian, Urdu, besides Saṃskṛta, Gujarāti and Marāthi. Śrīdāsa, a Nāgara Brāhmaṇa, composed *Fatuhat-i-Ālamgiri* (1731), a history of the reign of Aurangzib, in Persian. Premānanda directed his pupil Virjī to compose poetry in the style of Persian and Urdu poets. Sāmaļa Bhata knew Persian and was the first poet who freely used Persian words. Manoharaswāmi (1788-1845), a poet, was a student of Persian. And Raṇachodājī Dīvān (1768-1841), a warrior and a literary man of Kāthiāvāda, was 'an acknowledged patron of poets, men of science and literary genius.'

1. Mrs. Peston in Blackwood's Edinburgh Magazine, quoted by D. B. Zaveri, *Milestones in Gujarati Literature*.

He wrote *Tarikha-e-Soratha*, The History of Soratha, and *Rukat-e-Gunagun*, Diverse Letters, in Persian, besides poems in Gujarāti and Vraja. Dayārāma composed poems in Punjābī and Urdu. But such literary work did not come natural to the Gujarātis, and, when Persian and Urdu ceased to be official languages, their interest in them, for all practical purposes, came to an end.

The Mussalman rulers exerted a more enduring influence on dress, music, luxuries and pleasure-hunts of diverse kinds; and the upper classes in Gujarāta who adopted them enriched Gujarāti by contributing foreign words and idioms appertaining to these activities.

III

Under the Cālukya and the Vāghelā kings, Mussalman traders and mercenaries came and settled in Gujarāta. Their religious freedom was safeguarded. Siddharāja gave compensation to the traders of Cambay whose mosque had been destroyed by Hindus: a remarkable instance of the sense of justice which dominated Hindu kings. Mussalmans were often absorbed in the Hindu community. In 1178, when Bala Mūlrāja defeated the army of Shāhābu-ud-din Ghori, the Turks, the Afghans and the Moguls were admitted as Rajputs, and many Mussalman women were converted to Hinduism and accepted as wives by Hindus. Since 1297, Turks, Habshis, Abyssinians, Manchukes, Arabs, Persians, Khorasanis dribbled into Gujarāta as part of some conquering army or as adventurers in search of employment, and constituted the unruly and irresponsible element in every army. The Sidis of Janjira, in 1670, accepted the vassalage of Emperor Aurangzib, and, as admirals of the imperial fleet, settled in Surat.

But the great bulk of Mussalmans, who form about 8 to 10 per cent. of the total strength of the Gujarātis, was made up of Hindu converts. They never held themselves aloof from the social and cultural influences of their own land and lived on peaceful terms with the Hindus.

Even the proselytisers gave to Islam as local a colour as they possibly could. Nur-ud-din Satagar or Satguru came to Gujarāta about 1001 as a missionary of the Ismailia

sect of Islam; and the converts made by him and his disciples came to be called Khojas. According to their tenets, Ali was the tenth incarnation of Vishnu, and Hinduism and Islam were one. The bhajanas of this sect, though without literary flavour, are turned out on the usual Gujarāti pattern. Other Mahomedan sects like the Mātāpantha, the Pirānāpantha and the Borahs who follow Pīr Chishti have their bhajanas in the same style. A well-known poetess, Ratanbai, of the last named sect has composed songs in honour of Kayam-din Pīr distinctly under the inspiration of the padas of Mirānbāī.¹

IV

A few Persians, flying before the iconoclastic zeal of the Arabs, left Persia and settled near Sanjāna in the Surat District about 758. The settlers and their descendants accepted girls from lower classes of Hindus as wives; and, except in religious matters, adopted the language and the social habits of their neighbours.

Some Parsi poets composed in Persian. Bahmana Kaikobad composed *Kissa-e-Sanjāna*, (1600), a poem on the landing of the Parsis, at Sanjāna. Mulla Feroze bin Kano (c. 1758-1830), a native of Broach, wrote an epic in Persian on the conquest of India by the English under the name of *George-nameh* at the instance of Jonathan Duncan, Governor of Bombay.

The Parsi poets composed poems in the inaccurate variety of Gujarāti prevailing in the villages of Surat, though they freely borrowed words from Persian, Pahelavi and Zend. Many of them studied Saṁskṛta, and translated Zend or Pehlavi poems into Saṁskṛta before rendering them in Gujarāti. One of the earliest of such translations is *Arda-viraf-nameh* by Behram Lakhmidhar (1451). Later poets, following Gujarāti poets, composed ākhyānas from their religious literature, or from the *Shāh-nameh* of Firdausi. Their technique, taste and style form the curiosities of Gujarāti literature. For instance Erwad Rustom Peshotan of Surat composed *Zarthosht-nameh* (1676), *Siyavaksha-nameh* (1680) and other poems. His works bear traces of

1. *Vide* D. B. Jhaveri's article, *Guājrāti Sāhitya*, p. 188.

the influence of Samskr̄ta, as also of Hindu manners and customs adopted by the Parsis. His description of the ladies of Iran runs :

The ornament on your head is like the full moon and the brilliant sun of amāvāsyā; it sheds a flood of light on this arid desert. The ornament on your fore-head is studded with the planets Mercury, Jupiter and Venus. Who set your nose-ring with the sabcerāga gem?¹ Your ear-rings are made of rubies and pearls; God himself has given you the ornaments of your neck. The bracelets and wristlets flash like lightning; the anklets tinkle on your feet.

V

Under conditions such as those described, literature could only echo Akho's weary gospel.² Quotations from a few poets will show the tendency of the times. The bhajanas of Dhira (1753-1825) were in every one's mouth. A Brahmanabhaṭa by caste, he came from Gothdā in the district of Baroda. Dominated by a very hot-tempered wife, he led an unhappy life, composing padas, called kāfis, and publishing them in a somewhat novel way. He wrote out his poems on paper, enclosed them in pieces of bambooes and set them afloat in the river Mahi for a chance reader to pick up. His works are didactic and philosophical. His best-known work is *Svarupani kāfi*. His kāfis are written in a clear, homely and telling style, and have the sentiments of Akhā without his lashing bitterness. His outlook, for instance, is expressed in his *Jnāna Kakka*, The Alphabet of Knowledge. When he comes to the letter 'Da' he says :

'Da' is for dahāpana, wisdom. Why do you adulterate your wisdom? To-day, you are wise, very wise, indeed. But how many wise men have sunk?

1. A gem which gives light at night.

तम सीश फुल पुनम चंद ने अमाशी सूर ।
 ए वेरान राणमां एथी घणु वरसो छे नूर ॥
 तम नीडाळ टीक बुध बहरेस्पत शुक्र जडी ।
 तम नाशका नथ ते सबचेराग कोणे घडी ॥
 तम कान कुँडल जडेआ जाणे माणक ने मोते ।
 कोट अभरण पेहेरवेआं आप धणीए पोते ॥
 कर चूड पोहोंची जाणे वीज चमक चमकीने जाए ।
 पाए पेजण ते नेवरनो जद्यकारज थाए ॥

2. See Note A at the end of the chapter.

Aren't you ashamed to see them sinking? The wise have sunk in worldliness. Wisdom was of no avail to them when Death got hold of them. He who knows the true wisdom about the body alone is happy.¹

Nirānta Bhagata (1770-1846) of Dethāṇa, near Baroda, and a Pātidāra by caste, was another popular poet. His outlook was philosophic, and his language, simple and charming. He uses Urdu words more freely than any other poet of his time.

Such an occasion will never come; let us worship Hari. A fool will give a diamond for a cowrie. Let us worship Hari with affection. What can we say?

The flowing water will continue to flow. Fathers and grandfathers have gone before us. How can we be left behind? Son, wealth and wife, family and descendants are yours; but, at the moment of death, who will save whom?

Remember, friends are only bound by self-interest. Know this for certain: no one is another's relative or casteman.

Death hovers over your head. It will do what it likes, and when. Death, the counsellor of evil, will not let any one go. The fear of Death is the greatest fear of all. Why are you trustful? Why do you live in enjoyment? You fish of shallow waters! When he comes no one will listen to you. Only those who worship Hari are like Hari. If you believe so, listen to the name of Hari.²

1. डडा ! डोळे गु डहापणरे डाहोडाह्यो थई आजे ?
डाह्यां झूळ्या केटलारे ते तुं जोइ नव लाजे.
डहापण दरियाव हत्ता ते झूळी गया दुनियानी मांय;
डहापण तेतुं काँई काम न आव्युं जमडाए झाल्या ज्यांय;
दिदार केर डहापणरे जाणे ते तो राजे. डडा !
2. आवो अवसर फरी फरी नहीं आवे रे, हरि भजीए.
मूरख हीरो कोडी तुल्य गमावे, हेते हरि भजीए. १
वेहेतां जळ तो वही जशेरे शुं कहीए, हरि भजीए.
पितुपितामह सर्व गया तो आपण कयांथी रहीए. हेते हरि भजीए. २
सुतवित दारा कुळ कुळुंब सहु तारे रे, हरि भजीए.
अंत वेळाए कोने कोण उगारे, हेते हरि भजीए. ३
सखे जाणजो स्वारथतुं छे साक्षीरे, हरि भजीए.
नथी जाणजे नेक सर्यु ने न्याती, हेते हरि भजीए. ४
मृत्यु जाणजो माथा उपर भमतुं रे, हरि भजीए.
ज्यारे त्यारे कशे एनुं गमतुं, हेते हरि भजीए. ५
काळ कुबुद्धि केड न मेले कोनीरे, हरि भजीए.
बहु बीकच्छे मृत्यु मोटा मोनी, हेते हरि भजीए. ६

Bhojo Bhagata (1785-1850) a more aggressive poet of this class, a Pātidāra from Kāthiāvāda, did not know how to read and write. He learnt bhakti and yoga from some unknown ascetic wandering in the forests of Giranāra and spent his life in singing padas. His *Salaiyākhyāna* is not an outstanding work; but his principal contribution to literature is his *Caṅkha*, lashes, in which he attacked social vice with effective bitterness. He died at Virapura and left a large number of followers.

His disgust for life is fearful.

I saw the miseries of the world, and sent away my wife to her parents. One child would ask for a top; another, a net; the third would say: "Get me raiment made"; and a fourth would like good food.

When I get anklets made, my wife wants a bodice; when I get a ring made, she wants a nose-ring. She does not let me rest in peace the whole day. Let the cage she had made for me be broken. She will go to sleep scolding; and scolding, she will rise. She is an expert in quarrels; I have never seen her with a bright face; the whole day long she does not leave me.

When guests come, she conceals herself in the house. When the children become naughty, she pinches them cruelly. Now I have sent her away to her parents with all her clothes. And my worries have gone with her. Bhojo Bhagata says, thanks to my teacher, I will never have such a wife.¹

जो भरोंसे शा सुखमां तुं माहालेरे, हरि भजीए.
 थोडा जळना जीव तारुं नहीं चाले, हेते हरि भजीए. ७
 हरि भजे ते हरि सरखा जन जाणोरे, हरि भजीए.
 एक ईच्छो तो हरिलुं नाम परमाणो, हेते हरि भजीए. ८
 मन मानेतो तारा काजनुं कहीएरे, हरि भजीए.
 नीरांत नामे जमने हाथ न जईए, हेते हरि भजीए. ९

1. रे में दुःख दुनियानां भाली, परणी नारी पियेर मेली वाली रे.
 एकज मागे भमरडो ने बीजो ते मागे जाली रे;
 त्रीजो रे कहे मने डगली शीवडावो ने चोथो ले छे पेट पाली रे में.
 कडलां घडावुं त्यारे कांबीओ रे मागे, ने बीटी घडावुं त्यारे वाली रे;
 आठ ज पहोर मने जंपवा न दे, एनां पांजरियां मेल परजाली रे. रे में.
 वढती रे सूए ने वढती रे ऊठे, कजीआमां छे कारी रे;
 ऊजलां सुख एनां कदिये न दीठां, ए तो आठे पहोर ओशियाली रे. रे में.
 वारणे रे आव्या पांच परुणा ने धाइने ते घरमां पेठीरे;
 छोकराने तो घमची मचावे त्यारे चूटला ले छे ताणी ताणी रे. रे में;

The hymn of death is the best known lash of the poet.

Oh soul! Worship the Creator. The world is but a dream; surely you will leave your wealth and riches, property and treasures, sons and grandsons; and you will only bear the lashes of death.

The wealthy have left behind them their houses, high with storeys, beautiful with terraces and endless windows.

Flowers will be thrown over him; four cocoanuts will be tied under him; he will be anointed and bound to the bamboo bier; and people will bewail his death.

In life, he never slept without a bed and bedstead; he did a thousand other things. But, all the same, he will be stoked on the funeral pyre as if a blacksmith is melting iron, and burnt to ashes.

They will go to the burning place, set up a pyre, and lay on him a load of wood. They will then set him on fire and leave him. His body will be in flames. They will, then, take their bath, and abandon him. Bhojo Bhagata says, men and women will shed tears for ten days and then forget him.¹

Pritamdāsa (c. 1730), a bhāṭa by caste, has composed *Sṛasagīta* (1764) and the usual kind of padas on sṛngāra, vairāgya and jnāna. Some of his padas bear the impress of originality. His well-known pada runs :

The ways of Hari are for the brave; the coward knows them not.

Who offers his head first, he alone can utter His name. He only enjoys eternal bliss who dedicates his son, his wealth, his wife, his head.

Who are alive and yet dead to the world, they only can dive into the sea for pearls. Who ever defies death, ceases to suffer. But the spectator on the shore never gains a cowrie.

पटोळां लड्हने में तो पियर वलावी ने दुःखडां मेल्यां टाळी रे;
भोजो भगत कहे गुरुप्रतापे कदीए न परणुं आवी नारी रे. रे में०

1. प्राणीआ भजी लेने किरतार, आ तो स्वपनुं छे संसार,
धन दोलत ने माल खजीना, पुत्र अने परिवार;
एमांथी जाईश तुं एकलो, पछे खाशे जमना मार रे. प्रा०
उंची मेडी अजब झस्तावा, गोखतणो नहि पार;
कोडी घ्वज ने लक्षपति, तेनां बांध्यां रह्यां घरबाररे. प्रा०
उपर फुलडां फरफरे ने, हेठे श्रीफल चार;
ठीक करीने एने ठाठडीमां घाल्यो, पछे वांसे पडे पोकाररे. प्रा०
सेज तब्युं विना सुतो नहि, जीव हुन्नर करतो हजार;
खोरी खोरीने खूब जबायो, जेम लोडुं गाले लुवाररे. प्रा०
स्मशान जई चेहे खडकीने, माये छे काष्ठनो भार;
अग्नि मेलीने उभां रह्यां, अने निश्चय झरे अंगाररे. प्रा०
स्नान करीने चाली नीकल्यां, नर ने वली नार;
भोजो भगत कहे दस दी रोईने, पछे मेल्यो विसाररे. प्रा०

The ways of love burn with the flames of fire. Many look at them and run away; those that jump into them are happy; those who look on are miserable.

To barter the head for rich prize is not easy; the pure, who welcome death in life itself, attain greatness.

Those who love Him are happy. When the kingdom of Rāma comes, they alone see the glory of the Lord of Pritama.¹

VI.

The sect of Swāminārāyaṇa greatly influenced the literature of the period. Its great leader, Sahajānanda, born at Chapaiyā near Ayodhyā about 1781, was a disciple of Rāmānanda, the founder of the sect. The sect drew its inspiration partly from the Vaishṇavite doctrines of Vallabhācārya, but developed special features owing to Sahajānanda's influence. Its speciality lay in its antagonism to the gross epicurianism of the Vallabha sect. Purity of conduct was above all virtues. Twenty-six vows were enjoined in relation to women; even seeing a woman, or her portrait, or pronouncing her name was prohibited. The sect did very good work among the poorer classes and the turbulent tribes of Kāthiāvāda. The lot of even untouchables was somewhat relieved by its philanthropic activities. But Sahajānanda went the way of the successors of Vallabhācārya in surrounding himself with semi-regal pomp and in having Krṣṇa worshipped in his own person. The principal seat of the sect at Vadatāla is one of the wealthiest

1. हरिनो मारग छे शूरानो, नहि कायरनुं काम जो ने;
परथम पहेलुं मस्तक मूकी, वक्ती लेवुं नाम जो ने.
मुत वित दारा शिशा समरपे, ते पामे रस पीवा जो ने;
सिंधु मध्ये मोती लेवा, मांहि पडया मरजीवा जो ने.
मरण आगमे ते भरे मूटी, दिलनी दुःखा वामे जो ने;
तीरे उभो जुवे तमासो, ते कोडी नव पामे जो ने.
प्रेम पंथ पावकनी ज्वाला, भाली पाछा भागे जो ने;
मांही पडया ते महा सुख माणे, देखनारा दाक्षे जो ने.
माथा साटे मोंधी वस्तु, सांपडवी नहीं स्हेल जो ने;
महापद पाम्या ते मरजीवा, मूकी मननो भेल जो ने.
राम अमलमां राता माता, पूरा प्रेमी परखे जो ने;
प्रीतमना स्वामीनी लीला, ते रजनी दन नरखे जो ने.

n Gujaratā. The sect, however, retained its purity, and its sādhus are still found in villages bringing religious and moral succour to the simple and the illiterate.

Many poets who composed poetry in the early decades of the nineteenth century were sādhus of this sect. Prominent among them were Muktānanda (1761-1824), a friend of Sahajānanda ; Brahmānanda, originally a bhāṭa by caste ; and Premānanda Sakhi (1779-1845). All these poets sang about Kṛishṇa's amours, rhymed moral teachings, and bewailed the futility of life in the best style of the age. Their principal works were either padas or garabīs. In beauty of language, Brahmānanda surpasses all his contemporaries except Dayārāma ; but, of these three, Premānanda was a poet of a high order ; perhaps, the only one between Narasiṅha and Dayārāma who sang with a passionate intensity of feeling, rich with the impulse of bhakti. Like Narasiṅha, he felt himself a gopi of Kṛishṇa, but as embodied in Sahajānanda. Hence it was that he received the nickname of Sakhi, a female friend. Despite the monotony largely inherent in the subject, there is some artistic and imaginative beauty in his verse.

VII

To this weary, lifeless age, came a genuine poet, his wings unclipped by convention, soaring on high in search of real art and emotion. In 1767 Dayārāma, a Sāthodarā Nāgara Brāhmaṇa, was born in picturesque Cāndoda—the charming village which, like Narcissus, looks at its own beauty reflected in the slow-moving, crystal waters of the Narmadā. Left an orphan when an infant, he was brought up by an aunt. As a boy, he was attractive, naughty and mischievous. He sang, played on musical instruments, and loved, like Kṛishṇa, to play pranks on the young women of Cāndoda, who in those days had a proverbial reputation for flippancy. More than one antic is recorded of how he took liberties with them, broke their pots, and provoked the ire of respectable townsmen. Once he had to flee to an adjoining village, where he met Keśavānanda, a sanyāsin, and became his disciple.

At twenty, he moved to Dabhoi, an adjoining town. He travelled far and wide, and visited Gokula, Mathurā, Vṛindāvana, Kāśī and other famous places of pilgrimage. He carried the waters of the Ganges on his shoulders, and bathed at Rāmeśvara in the extreme south. Wherever he went, he sought the company of the learned and the devout. He studied Hindi, Vraja, and Samskr̥ta literature and mastered the works of Old Gujarāti poets. Vaishṇavism soon attracted him; and he changed his name from Dayāśāṅkara to Dayārāma. He visited Śrī Nāthaji, the principal shrine of the Vaishṇava sect. In the temples of goswāmīs, where the great pāṇḍitas and poets of the time met, he acquired both inspiration and technique.

He had the personality of a born lover. Handsome, graceful and fastidious, he was a beau, and though he had little means of his own, the generosity of friends and admirers enabled him to live in the fashion of his times. He wore his hair long like the goswāmīs, and greased it with perfumed oils. His lips were red with betel-leaf; and he often partook of the mild and dreamy intoxicant, bhāṅga. His angarakhā was of thin, Dacca muslin, tight-fitting and embroidered. His dhoti came from Nagpur, and had the broad red silk border which even the rich coveted; and he wore it with finical grace. He never went out of doors without first donning newly dyed and fresh-folded, deep-red turban from Nadiad.

He sang with masterly skill, his melodious voice quivering with passion. His conversation was fascinating and he could hold forth with great learning on the religious topics of the day. His temperament was free, loving, careless, defiant of conventions and restive of all control. He was too proud to serve or to earn. His worship of Vishṇu soon led him to play the role of a bhakta: it was the only way in which he could lead a life congenial to his temperament.

He was proud, passionate and irascible. "My head will not bow," he proudly said, "to any one except Śrī Kṛṣṇa." Gopāladāsa, who was a power in Baroda, invited him to compose poems in honour of Ganapati. He replied, "I am

wedded to the Lord of gopīs. I have no other Lord; and I do not care whether you are pleased or wroth with me."¹

His patron goswāmī once treated him with courtesy. The irate poet declined to go to him, shut the door in his face, and broke the rosary which he wore as a mark of discipleship. On another occasion, he insisted on having a seat as high as the goswāmī's. Once he abused the goswāmī of Kānkroli who used his spiritual role to cover a multitude of sins.

Dayārāma had not the making of a helpless gopī in him, nor the humility and self-surrender of a bhakta. The efforts of a prudish generation to conceal his foibles have failed. Dayārāma was human, all too human. His sex instinct was powerful; he loved women for what they were and for what they could give him; and he could not relinquish himself to the pure bhakti which while it abhorred women in life lingered long and fondly over the imaginary amours of Rādhā and Kṛṣṇa. He could not be the bride of an imaginary Kṛṣṇa; he sought delight in admiring women as they sang the garbā or bathed in the river. Some of his fair admirers were drawn from the highest society.

He loved Ratanabāī, the widow of a goldsmith, and openly lived with her for thirty years. He did not look upon her as a curse, for he loved life well. He wondered how Ratana, a goldsmith's widow, and he, a Brāhmaṇa, came to be bound by such an indissoluble bond; and he attributed the relation to their being husband and wife in their past life—a *Taraṅgalola* feeling in actual life. He flung respectability and conventions away, and besought a goswāmī's blessing on them both, eliciting the promise that they would meet again as husband and wife in a subsequent life a hundred years later. He loved Ratana passionately, and, for a man of his temperament, steadfastly. Once he drove her out of his house, but Ratana's devotion knew no bounds and she came back and served him loyally. Dayārāma, the orthodox Brāhmaṇa, cooked for both, and both took their meals together.

1. एक वर्यों गोपीजनवल्लभ, नहीं स्वामी बीजो;
नहीं स्वामी बीजोरे, मारे नहीं स्वामी बीजो. एक वर्यों०

On his death, he left her provided for, but his relatives robbed her of what had been settled on her. The poet died on the 9th of February 1852. He left a large number of followers and admirers all over Gujarāta. Till the last, he retained his sanity of outlook. A disciple wanted his permission to worship his sandals after his death—an honour generally reserved for the semi-divine; but the poet with humility would not grant it. "Who am I," he said, "that you should ask this of me?"

VIII

Dayārāma's works may be classified as follows :

(i) Compositions relating to the Vaishnava sect of Vallabha e.g. *Vallabhano Parivāra*, *Cordī Vaishṇavanuin Dhola*, *Bhaktiposhana*. They are of very little literary value.

(ii) Religious or philosophical works containing the doctrines of this sect, e.g. *Rasikavallabha* and *Satasaiyā* in Hindi.

(iii) Purānic ākhyānas, e.g. *Ajāmilākhyāna*, *Vaktra-surākhyāna*, *Satyabhāmākhyāna*, *Okhūharana*, *Daśamalila* and *Rāśapancādhyāyi*.

(iv) Miscellaneous works like *Narasinha Mehtānī* *Hundi*, *Shadṛtuvarṇana* and *Nitibhaktīnā pado*.

(v) *Garabīsaṅgraha*. The collection of Garabīs.

Rasikavallabha is a poem expounding the Vaishṇava doctrine as against the Vedānta of Śaṅkara. The style is elegant, rich with the influence of Saṁskṛta and Vraja, and full of conventional imagery. The ākhyānas have nothing extraordinary about them. The poet lacked the art both of story-telling and portrait-painting which the eminent authors of the previous century possessed. His padas, ethical and devotional, do not rise above the level of the age which could claim the elegance of Brahmānanda. Dayārāma also wrote many poems in Hindi, Vraja, Marāṭhī, Punjabi, Saṁskṛta and Urdu.

IX

It is his *Garabīsaṅgraha* which makes Dayārāma so great a poet. In an age predominated by Akhā's note of other-worldliness, he dares to be human. He adopts, no doubt,

the cloak acceptable to his world. He sings, "I have wedded the Lord of the gopis, and know no other master," ... "The relation of the gopi and Govinda is unique, and could not be understood by the worldly". He also, at places, echoes the cheap sneers flung at life by contemporary poets. But these lines do not ring true. Bhakti, to him, was an emotion intensely human and vividly passionate. He weaves exquisite conceits around this primitive theme, and he invests even the stereotyped Rādhā-Kṛṣṇa amours with fresh voluptuousness.

Dayārāma's genius was lyrical and found a suitable vehicle in the garabī. Though used for the main purpose of providing popular songs for the garabā dance, it was a great vehicle for lyrical expression. The first two or three lines of a garabī were generally lyrical; the rest were thrown into couplets, illustrating the dominant idea. Dayārāma could not eliminate the couplets; popular taste and the exigencies of the garabā would not permit such a departure. But he invested the form, as a whole, with a charm and rhythm of his own. He made use of popular melodies. His language was the most perfect used so far by any poet of Gujarāta; and his words were so arranged that sense and sound and meaning blended in harmony to express one brief experience with perfect art. Some of his best garabis were addressed by the gopis to Kṛṣṇa.

Don't look at me like that, My love! My heart is a-flutter with your side-long glances; and it's pierced by your sharp pointed eyes. Yet to look at you is its only joy.

In you lives all beauty, all joy. To look at you is sheer bliss. As the pearl pendant from your nose, sways to and fro, so sways my heart.¹

No translation can express the bewitching charm of the original. The following address to Kṛṣṇa's flute is the most exquisite lyric in the language.

1. વાંકું મા જોશો વરણાંગા, જોતાં કાળજામાં કાંદી થાય છે જી રે.

અણિયાલી આંખે વાલમ પ્રાણ મારો પ્રોયો છે

મોહન સુખદું જોઇ મનદું મોહાય છે જીરે; વાંકું૦

નહશાંખ લ્યાં રૂપ રસિક મધુર મનોહર,

જ્યાં જોઇએ ત્યાં આંખ ઠરી જાય છે જીરે: વાંકું૦

Thou art his pet, his darling, Oh flute ! Thy entralling voice hath captured his heart, but mine is pierced by every note. You drain off the nectar from his lips. What matter if I die ?

Thy voice drives me mad. Like a lingering torment, your shafts pierce my aching heart.

Swords and spears are merciful to thine venom-tipped shafts, Oh flute ! - For, they kill at a stroke, but thou delightest in slow torture.

Wives have thrown their honour to the winds; saints, their saintliness or getting, have sinned; distracted, they have wandered through forests wishing but to hear thy voice.

Though thy dizzy pride might make you forget, remember what thou art. Remember, thou art but a wretched reed, rendered divine by his touch.

Thousands, thou hast maddened ; wedding my Lord, Oh flute, what wonder if thou hast in his company learnt to steal ? For, he steals butter, but thou hast stolen his heart.

My pride has crumbled into dust, wherein lie the thousand, humbled. But though all might answer to thy call, it is not to thee they answer ; but, to the slave of our Lord.¹

मानीती तुं छे मोहनतणी, हो वांसलडीरे !
 तुमे वालम करे छे घण्यं वहालरे, हो वांसलडी !
 मीठो आवडो शो सोहोर, मोह्यी नंदनो किशोर,
 तारु आवडुं शुं जोर, भुंडी ! कालजडुं मा कोर रे, हो वांसलडी !
 पीए अधरामृत पीयु तणुं तुं, हो वांसलडी रे !
 अमारे शोक्य सरीखुं तुं साल रे, हो वांसलडी ! मीठो०
 वाजी वाजीने विहूल कर्या हो वांसलडी !
 तुं तो पीडे अमारा प्राण रे हो वांसलडी !
 सुणतां पडे छे हदे सांसरां हो वांसलडी !
 ताहारा टहुकाराथी मोहबाण रे हो वांसलडी ! मीठो०
 झेर घण्यं छे तारी झपटमां हो वांसलडी !
 भलां तुंथी भालातवार रे हो वांसलडी !
 एकी वारे तुं हणी नाखनी हो वांसलडी !
 ओ भुंडी थोडे थोडे मा मार रे, हो वांसलडी ! मीठो०
 पतिव्रतानां पण मुकाव्या हो वांसलडी !
 तें तो छोडवीयां सतीओनां सत्य रे, हो वांसलडी !
 वनवन कुंज कुंज फेरव्यां तें हो वांसलडी !
 तें तो सहुनी करी छे एवी गत्य रे, हो वांसलडी ! मीठो०
 गरजे गुमानभरी आवडी, हो वांसलडी !
 तुं तो जोनी विचारी ताहारी जातरे, हो वांसलडी !

Here is another little lyric of beauty.

Listen to me, my friend ! Nanda's son is so charming and his words are so dear. Gokula is mad after him, for witchery lives in his eyes. Hear me, my friend ! He is so handsome and so dark. The charmer is so fascinating ! I love him so that I feel like pressing him in a warm embrace.¹

In another garabi, the gopi invites her lover.

Come to my house, my King, Lover mine! Come to my house and love me. For days, I have treasured in my heart many sweet things. They are on my lips: I will tell them if my king meets me. I am only your bond-slave; you held my hand, and I pledged myself to you. My youth is fleeing: come, my king! You have many like me; to me, you are but one. I cannot live without my king. To whom shall I confide my misery? I have made my bed with flowers; my heart is astir with joy. My soul! Will you come and rest there? I shall shampoo your feet. My love, Lord of Daya! Prince of Vraja! I yearn for you for days. Come and satisfy me, my soul!²

जोतां तुं काष केरो करकडो हो वांसलडी !
 तुने आज मली छे ठकरात रे, हो वांसलडी ! मीठो०
 गतविहीणं तें घेहेलं कर्या, हो वांसलडी;
 तें तो ल्याङ्गु लालशुं लान रे, हो वांसलडी;
 चोरनी संगे शीखी चोरवा, हो वांसलडी;
 वहाले माखण चोरयुं ने तें तो मंनरे, हो वांसलडी—मीठो०
 मान न राख्युं मानीतणुं, हो वांसलडी;
 तें तो सहने कर्या पाएमाल रे, हो वांसलडी;
 दयाना प्रीतमनी दासी तुं खरी, हो वांसलडी;
 तेडे सहने बेठी तुं तो ठामरे, हो वांसलडी.—मीठो०

1. नंदनंदन अलबेलडो रे, एनां वहालां लागे छे वेण;
सांभळ सही मारी.
धेणुं कीधुं गोकुलियुं रे, एनां कामणगारां नेण;
सांभळ सही मारी.
नटवर सुंदर शामको रे, मनगमतो मोहनलाल;
हृदया सरसो लै लपटाकुं, मुने एकुं लागे छे वहाल;
सांभळ सही मारी.
2. मोहोले पधारो मारा राज, माणीगर ! मोहोले पधारो;
वहाल वधारो ब्रजराज, माणीगर मोहोले पधारो.
करी राखी छे एकठी, धणा दिवसनी छे गोठ;
राज मझे तो कीजीए आखी रही छे मारे होठ. माणीगर ०

Another popular lyric runs thus :

What he finds in me I do not know. Again and again he stares at me, and he finds my face sweet.

When I go to fetch water he follows me. Unasked, he helps me with the pot; scolding or spurning does not affect him, and flimsy pretexts bring him to my house.

When he sees me, he comes running and puts his necklace round my neck. Finding me alone he falls at my feet, begging humbly for a trivial favour.

Oh sister mine, I find him wherever I go. The Lord of Dayā will not leave me in peace.¹

And in an age when Dhiro and Bhojo sang of death, the poet utters the gospel of love. "Love will only flow out of the heart of him who is born of the essence of love."²

X

At the time when the aged Dayārāma was singing his garabis at Dabhoi, a new spirit was abroad and a new age had already been ushered in.³

हुं सरखी वहु आपने, मारे तो एक आप;
रहेवातुं नशी राजवण, कोने कहुं परिताप ? माणीगर०
सेज समारी फूलडे, आनंद उर न समाय;
प्राणजीवन ! त्यां पोढ़शो, हुं तो तळांसीश पाय. माणीगर०
प्रीतमदास दया तणा श्रीवज्रराजकुमार !
धणा दिवसनी होंस छे पूरो प्राणाधार ! माणीगर०

1. हुं शु जाणुं जे वहाले मुजमां शुं दीहुं ?
वारे वारे सासुं भाले मुख लागे मीहुं हुं शुं जाणुं०
हुं जाउं जळ भरवा त्यां पुंठे पुंठे आवे,
वगर बोलाव्यो वालो व्हेलहुं चडावे. हुं शुं जाणुं०
वङ्हुं ने तरछोहुं तोये रीस न लावे;
कांइकांइ सिषे मारे घेर आवी बोलावे. हुं शुं जाणुं०
दूर थकी देखी वालो मुने दोडयो आवी देटे;
पोतानी माला काढी पहेरावे मारी कोटे. हुं शुं जाणुं०
मने एकलडी देखी त्यां मारे पालवे लागे;
रंक थइ कांइ कांइ मारी पासे मागे. हुं शुं जाणुं०
मुने ज्यां जाती जाणे त्यां ए आवी छूके;
बेनी ! दयानो प्रीतम मारी केड नव मूके. हुं शुं जाणुं०
2. जे कोइ प्रेमअंश अवतरे, प्रेमरस तेना उरमां ठरे.
3. Vide Munshi, *Thodānika Rasadarśana*, p. 236 *et. seq.*

Old Gujarāta died with Dayārāma; from its ashes, new Gujarāta, phoenix-like, was born with Narmadāshankar.

NOTE A. MINOR POETS.

The principal among the minor authors and their notable works may be mentioned: Devidāsa, (1604) the author of *Rukmiṇiharāṇa*; Śivadāsa Virji, the author of *Sureckhāharāṇa* and Haridāsa, the author of *Siṭāviraha* (1666), both pupils of Premānanda; Mukunda, the author of *Bhaktamālā* (1665); Vallabhabhāṭa (1700), the author of well-known garabis; Kālidāsa (c. 1725), the author of *Prahlādākhyāya*; Bapu Saheb Gaekvāḍa (1779–1843), a member of the ruling family of Baroda, the author of many well-known bhajanas; Giradhara, (1787–1852), the author of a well-known Gujarātī rendering of *Ramāyaṇa*; Muktānanda (1761–1824), the author of *Uddhavagīta*; Nishkulananda (1821) and Manjukeśānanda, the followers of Swaminārāyaṇa. Among poetesses may be mentioned Dīvālibāī (1791), Rādhābāī (1834), Krshṇābāī, and Gauribāī (1759) who was a Vedāntin and an adept in Yoga.

PART III
MODERN GUJARĀTī

1852 to 1934

CHAPTER I

A NEW AGE AND ITS LITERATURE¹

(A. D. 1852-1885)

British occupation of Gujarātā (1818)—The possessions of the Gāekvādā of Baroda—The states of Kathiavādā—Bombay and its influence—Education—The Native Education Society (1825)—Ranchodhbhai Girdharbhai (1803-1873)—The Elphinstone Institution (1827)—The Gujarātī Jnāna Prasāraka Mandāl—Buddhivardhaka Sabhā (1851)—*Mumīṭi Samācara* (1822)—Mehtaji Durgaram (1809-1878)—Tuljaram Sukharam—A. Kinloch Forbes—*Rāsamālā*—The Gujaratā Vernacular Society (1848)—*Buddhprakāśa* (1850)—Dalpatram Dayabhai (1820-1898)—*Dalpatkāvya*—*Hunnarnkhūnni Cātā* (1851)—*Milhā-abhimāna* (1867)—English literature and its influence—Narmadashankar Lalashankar (1833-1886)—His life and temperament—*Narmakośa* (A. C. 1873)—*Narmagadya* (1865)—*Narmakavī* (1866)—Father of Modern Gujarātī prose—*Kōjyaranga*—His poetry—*Rtuvarnana* (1861)—*Hinduo-nī Padātī* (1864)—Narmad's Romanticism—The Spirit of Revolt—Resurgence of the Āryan culture—*Dharmācāra* (1885)—Heroism and love—Navalram Laxmiram (1836-1888)—*Navalagrānthaśālī* (1891)—*Viramālī* (1869)—*Kavījvāna* (1887)—The drama—Ranchhodhbhai Udayaram (1838-1923)—*Jayakumari* (1861)—*Lalitādīshkhadarśaka* (1866)—Fiction—Mahipatram Ruparam (1829-1891)—Nandshankar Tuljaram (1835-1905)—*Karāṇa Ghelo* (1868)—Bholanath Sarabhai (1823-1886)—Parsi Gujarātī.

The eighty years which follow the death of Dayārāma in 1852 fall naturally into three periods: (i) 1852 to 1885, (ii) 1885 to 1914, and (iii) 1914 to 1934.

In the period dealt with in this chapter, contact with the West created new forces in all spheres of life. It saw the high water-mark of fascination for all things Western and of contempt for many things Indian. It gave birth to renaissance in literature: to a new language, and a literary technique and tradition based on the Romanticism which dominated English literature in the first half of the nineteenth century.

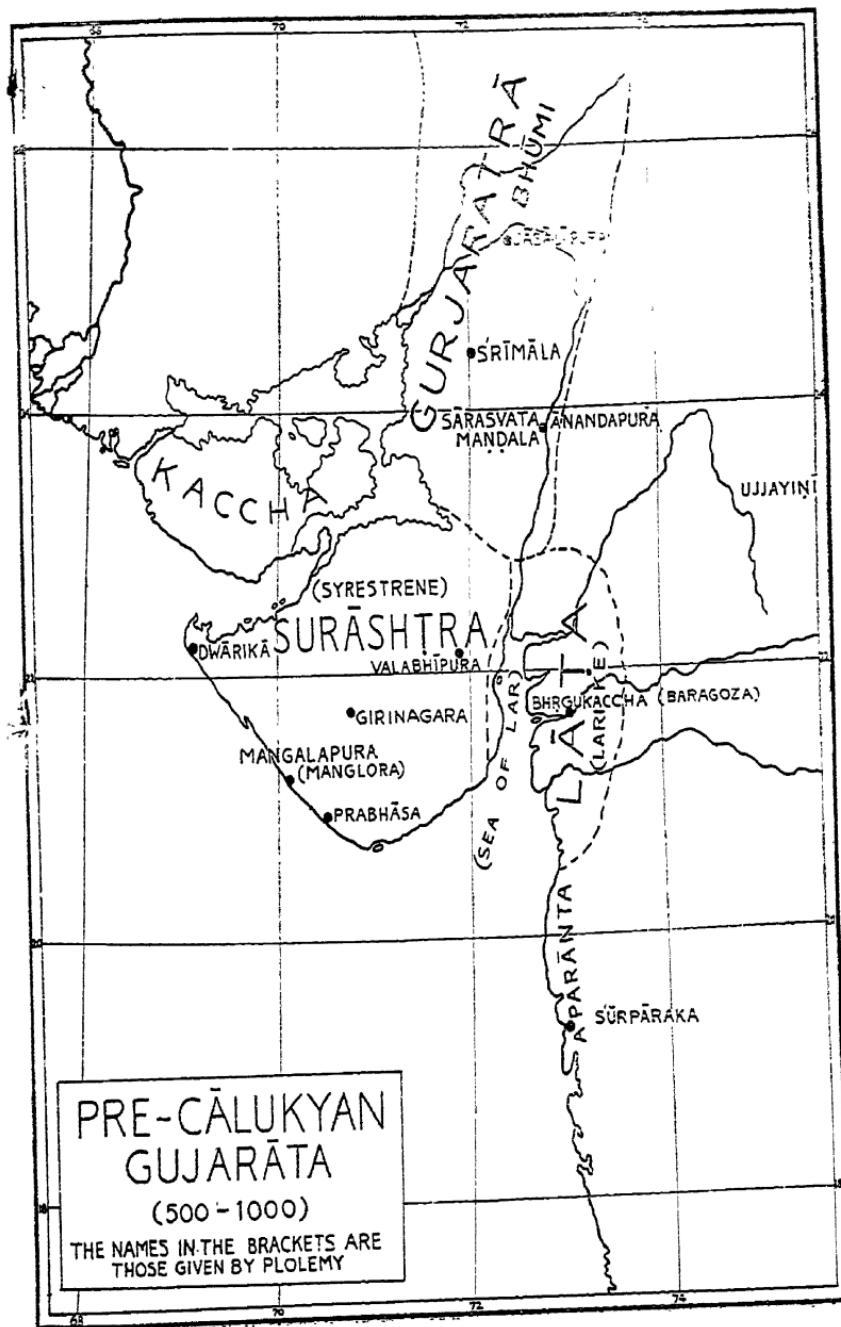
1. In the following chapters all names of individuals and towns are spelt as they are written by educated Gujarātis, and not as they should be, having regard to the way they are pronounced.

II

With the battle of Kirkee, in 1818, a great age dawned upon Gujarāta. The people of Gujarāta entered upon a long period of peace; they also acquired as their capital Bombay, a port of growing international importance which established a living contact with Western culture. For Gujarāta, the history of this period is only a story of how these prehistoric Aryan colonies re-acted to these new conditions; how new impulses quickened life; and how the soul of the people, awakened to a fresh outlook, expressed itself through life and literature.

The Government of Bombay has directly governed only five districts in Gujarāta : Surat, Broach, Pancha Mahals, Kaira and Ahmedabad, rich in soil and resources. Surat still carries on a large trade, fosters diverse industries, and possesses a large class of wealthy and enterprizing merchants. Broach, as a port, has not completely lost its importance; Narmadā is the largest waterway in the province and the fertility of the district is proverbial. Ahmedabād, with its vast banking resources, has controlled trade and commerce in North Gujarāta, Kathiāvāḍa and parts of Rajputānā. With the district of Thāṇā possessing an element of Gujarāti speaking people, British Gujarāta stretches from the eastern boundary of Kaccha to Bombay.

The possessions of the Gaekvāḍa of Baroda run contiguous to the British districts and include the districts round Amreli and Dvārikā in Kathiāvāḍa. In the early decades of the nineteenth century, the rulers of Baroda had not adapted themselves to a settled state of things, but the reckless misrule of Malhār Rao brought upon him the wrath of the British Government. He was deposed (1875) and the present Gaekvāḍa was selected to succeed him. During the early years of H. H. Sir Sayajirao's rule, distinguished diwans, like Sir T. Madhava Rao and Manibhai Jasbhai, gave to the state an efficient and advanced form of government. And, except in civic and political consciousness, the Gujarātis of the Baroda State have not since been allowed to lag behind the residents of the British districts.



The states of Kāthiāvāḍa and Kaccha, though not contiguous to the British districts, were governed for a long time by a brilliant race of Gujarāti administrators, of which Sir Prabhāshāṅkar Pattani is the eminent representative to-day. It inherited old traditions of Indian statesmanship, combining power of organisation with an outlook easily adjustable to modern exigencies. In spite of frequent wrangles and perpetual mutual distrust, these administrators maintained a sense of unity among themselves, introduced a progressive system of government, and built up a great tradition which serves as the only constitutional bulwark against the irresponsibility of rulers. They did not allow the political dissection of Gujarāta to interfere with its cultural unity. Many princes, too, have co-operated in this noble work.

III

In 1687 the East India Company transferred its seat from Surat to Fort Bombay; and the shipping industry and the trade for which Surat had been pre-eminent in the Mahomedan period, began to drift towards the new capital. To Bombay, flocked adventurous spirits from all parts: shippers, merchants, middlemen from Surat, Broach and Cambay; bankers and commission agents from Ahmedabad; enterprising traders from Kāthiāvāḍa and Kaccha. The opening of the Suez Canal and the discovery of engine-driven shipping immensely enlarged the scope of their commercial activities; and, in course of time, they built up the greatness of Bombay as an entrepôt and the principal market of the East. In the fifties, Premchand Roychand, originally from Surat, figured as a Colossus in the important cotton markets of the world; and his failure in 1863 had its repercussions in more than one country. The diwans of Kāthiāvāḍa and Kaccha came there to settle their policy and to deal with the Government of Bombay. Aspiring students from all parts of the province came to study in its schools, its colleges, its University. The lawyer, the doctor and the literary man found in it a land of promise. And the modern Gujarāti culture which they evolved spread throughout the province, reshaping and unifying all aspects of life.

In Bombay, the West met the East. In those days the West, as represented by officials and businessmen, did not entrench itself behind racial exclusiveness. It was represented also by the British clergymen and teachers whose high-souled humanity hoped to set Indians on the path of progress. They had little racial arrogance, or, perhaps, less occasion to show it to those who sought inspiration from them.

With unwonted generosity, the Court of Directors of the East India Company, in 1752, recommended to the Government of Bombay that charity schools, principally for the children of soldiers, should be established. But little was done till 1814, when Archdeacon Barnes, with the support of Government and the public, founded 'The Society of Promoting the education of the Poor within the Government of Bombay'.

Under the Moguls, education was widespread in India. In many parts of the country, there was scarcely a village without at least a pāthasāla, a tol, or a madressa. The children of the well-to-do were generally taught at home. The purāṇika and the gāgariā bhaṭas also represented a system which imparted education to the public orally. The Brāhmaṇas and other classes from which the officials came were highly educated. Men and women of the upper classes had a general knowledge of business, ethics, mythology, and hygiene. But during the two centuries which followed the reign of Aurangzib, the combatants who ceaselessly scrambled for power in the country had no respect for culture. In consequence, the indigenous system of education was neglected. But, between 1820 and 1840, the Court of Directors ordered a survey of the condition of education in different provinces with a view to its improvement. This policy was intended solely to disarm the hostility of the higher classes of Indians to foreign rule by associating them in lower grades of administration. It ultimately took shape in the famous minute of Lord Macaulay on education.

In 1820, the society founded by Barnes, generally known as 'The Bombay Education Society', began active work. It opened four schools in Bombay, one in Surat, and one in

Broach. In 1825, a branch of the society was formed for work in Gujarāta under the name of 'The Native Education Society'; and Bishop Carr, when on a visit to Broach, acquired for it the services of Ranchhodhbhai Girdharbhai, (1803-1873), a young man who had picked up a little English. On behalf of the Society, Ranchhodhbhai soon produced the first set of text books in Gujarāti and undertook the training of teachers in Bombay. The educational movement in Gujárāta for the succeeding thirty years was the life-work of Ranchhodhbhai.

IV

In 1827, The Bombay Education Society commemorated the retirement of Mountstuart Elphinstone, the governor of Bombay, by raising a fund and founding the Elphinstone Institution in Bombay 'for teaching the English language and the Arts, Sciences and Literature of Europe'. In 1856 it was divided into the High School and College which have since been associated with his name. Many pioneers, including Dadabhai Naoroji, to whom we owe the birth of progressive movements in the country, received their education in this institution. Its students, bursting with fresh knowledge and enthusiasm, banded themselves into 'The Students' Society'; its Gujarāti section, styled 'Gujarāti Jnāna Prasāraka Maṇḍalī,' started a monthly magazine, *Ganeana Parastāraka*, the Disseminator of Knowledge, in 1849. In 1851 Gujarāti young men started yet another association, styled 'Buddhivardhaka Sabhā,' with Ranchhodhbhai as president, and a monthly organ called *Buddhivardhaka*, the Augmenter of Knowledge. Associated with him were Mehtaji Durgaram Manchharam, Tuljaram Sukharam, Mohanlal Ranchhoddas, Mahipatram Ruparam. Sorabji Bengali, Ardeshir Moos and Nanabhai Ranina, the pioneers of education among the Gujarātis, both Hindu and Parsi, were also members of this group. Karsondas Mulji, the social reformer, who exposed the immoral practices of the goswāmis of the Vaishṇavas, also belonged to it. The adventurous Fardunji Marzbanji, (1787-1874) had as far back as 1822 started journalism on a prosperous career by his daily *Mumbāi Samācāra*, now *The Bombay Samachar*;

and the increasing number of weekly and monthly journals afforded ample scope for the literary enthusiasm of this set. The ideas which actuated these young men cannot be better described than by the names of their magazines.

V

These enthusiasts wrote books, mostly elementary, on science and mathematics, history and biography. Ranchhodhbhai, for instance, wrote the history of the Medes, the Persians and the Egyptians; Mahipatram and Nanabhai Haridas, later a judge of the High Court, a collection of biographies; Mohanlal Ranchoddas, a history of the Marāthās. Mehtaji Durgaram (1809-1878) had left Bombay in 1826 to settle in his native Surat. Though a Nāgara Brāhmaṇa by caste, he renounced orthodoxy and started a vigorous campaign against custom and superstition, social and moral evils, ghosts and miracles. He also wrote on science; started a tract publishing society, the 'Pustaka Prasāraka Mandali'; and organized a small band of co-workers. But the litho press which he wanted to instal in Surat met with a curious fate. The English Collector of Surat was an arrogant representative of the ruling race. When requested by the head master of the English school to examine the students in geography and grammar he exclaimed, "What? Geography and grammar to the Blackies!" This man would not allow Mehtaji to set up the press within the limits of the town. A mission press, no doubt, had worked in the town since 1817, but a press in the hands of a 'blackie' might, he thought, provide a weapon to attack the officials. Mehtaji however remained undaunted and set it up outside the town. In 1844 he organized 'Mānava Dharma Sabhā' for discussing problems of social reform.

In 1826 Tuljaram Sukharam, inspired by the new spirit, opened a school in Ahmedabad which was being awakened to modern conditions. In 1846 an English civilian, A. Kinloch Forbes, came there as assistant Judge. He studied Gujarāti, established contact with cultured men of the province, and, in 1848, acquired a friend and associate in Kavi Dalpatram Dahyabhai. Between them they collected old manuscripts, gathered tales of heroism from cāraṇas,

and searched for archaeological and historical materials. Forbes wrote his *Rāsamāla* (1856), describing the vanished glories of Gujarāta with glowing sympathy. In 1848 he founded 'The Gujarata Vernacular Society' at Ahmedabad, and laid the foundation of its library with his manuscripts. The society acquired a fortnightly organ, *Buddhiprakāśa*, in 1850, and its own press in 1851. He was transferred to Surat, where he also founded a similar society and promoted a journal, *Surat Samācāra*, both of them, short-lived. On his retirement in 1854, his Gujarātī friends founded 'The Forbes Sabha' in Bombay to carry on the research work so dear to him. In his journal, *Dāndio*, Narmadashankar described him as 'a tulsi plant in a bed of opium'. He is, perhaps, the only British official who will always be remembered by Gujarātis with affection and gratitude.

VI

Kavi Dalpatram Dahyabhai (1820-1898), a Śrīmālī Brāhmaṇa of Wadhawan, was the only great literary man of the time who did not owe his inspiration to 'The Buddhi Vardhaka Sabhā'. He was influenced by the poetic traditions of the Swāminārāyaṇa sect. In 1855 he left government service to join 'The Gujarāta Vernacular Society' as an assistant secretary. Till he retired on pension in 1878, he raised funds and secured a permanent home for the society; collected manuscripts for it and edited *Buddhiprakāśa*; and composed numerous works in prose and verse. When he retired after 23 years of devoted service, the society gave him a pension of Rs. 20/- per month for himself and Rs. 4/- for each of his two wives !

For the character and work of 'Dalpat'—for so he has been styled by posterity—one can only speak with profound respect. He had very little English education. He never moved in the atmosphere of new ideas which surrounded the young reformers in Bombay. His contact with the West was limited to his personal observation and his relations with Forbes. And yet, throughout life, he remained a devoted and a broad-minded worker in the field of literature, reform and education.

His poetic works are collected in *Dalpatkāvya*. He wrote poems on ghosts and on the tyranny of the caste; on inter-marriage and widow re-marriage; against infant marriage and against evils of Hindu Society in general; against the share mania of 1865; on diverse moral, educational and social subjects; on the duties of students and on the future of Saurāshṭra; on bugs, on tobacco, and on the cobbler's stone. Every middle aged Gujarāti remembers his verses on going to school, on an obstinate fly, and on a little wayward buffalow as his earliest stock of rhymes. He was the first to perceive the destructive effects of modern industry on Indian crafts and wrote his poem *Hunnarakhānani cadāi*, The Invasion by Industry (1851), perhaps the first exposition of Swadeshism.

He wrote two plays. One was an adaptation of an English translation of *Plutus* by Aristophanes, the other was a farce, *Mithyā-abhimāna*, Vain-glory, (1867) satirizing the conceit of Jivaram Bhat, a night-blind village Brāhmaṇa. He also wrote, *Forbes-vilāsa* on the greatness of his patron, and *Forbes-viraha*, on his retirement. In *Vijayavinoda* he celebrated a poets' gathering held by Vija-yasinh, the ruler of Bhavanagar. All the three are in a bardic vein,

He was a school-master who wrote nursery rhymes; a preacher who gave sermons on morality in verse; a journalist with the gift of writing off a leader on any topic in jingling couplets. His descriptions, at times, were full of crude humour. But he was not a poet; he had been brought up in an age which believed that whatever was set in rhyme was poetry. The technique and style of his poetry was of a by-gone age; and so was his prose, though fluid and simple. Except for a few homely garabhis, his works have little permanent value. He left behind a small band of admiring verse-writers, who, for some years, kept alive his literary tradition.

Dalpatram made the first attempt to place Gujarāti prosody on a scientific basis. Similar attempts with regard to the language were also made by Rev. Dr. J. V. S. Taylor, a fine Gujarāti stylist of the period, the author of *Gujarāti Grammar* (1867) and *Dhātukosha*, Etymological dictionary;

and by Vrijlal Kalidas Shastri, the author of *Utsargamāla*, Etymology (1870) and *Gujarāti Bhāshāno Itihāsa*, the History of the Gujarāti Language, (1865).

VII

In 1885 the Government of Bombay reorganised the department of education and appointed a director at its head; in 1856 the Elphinstone Institution was subdivided into a college and a high school; in 1857 the University of Bombay was established. The transfer of India to the British Crown, after the Mutiny, thrilled the educated classes in the country with delight. Queen Victoria's generously worded proclamation had opened before them a vision of a free, great and glorious India. It was a decade of great events. The educated young Indians saw in England a saviour; and those who could, crossed the forbidden seas to visit Englishmen in their island home and learn in their schools and universities the secret of personal advancement and national welfare.

English literature proved an inspiration to countless young men in India. They turned to Scott, Byron, Macaulay, and John Stuart Mill, and to the histories of Greece, Rome and England, with hope and enthusiasm. They were encouraged in their efforts by their English professors, who saw in the spread of their culture a new hope for mankind. Such men formed 'The Buddhi Vardhaka Sabhā' in the forties and fifties; they were no longer school-masters in embryo but pioneers of revolutionary ideas.

Young Narmadashankar Lalshankar (1833-1886), who founded the Sabha, in 1851, was the most ardent of them. He was a Nāgara Brāhmaṇa of Surat. But an infant wife was fast attaining puberty, and custom peremptorily demanded that the seventeen-year old husband should leave his studies at the Elphinstone Institute and go to Surat to discharge his marital duties. The little wife died in October of 1853, and he returned to Bombay to resume his studies at the Institution, and was soon absorbed in the study of history and English literature.

Narmad, as he is called, was soon the hero of the Buddhi-vardhaka group. He was impressionable, full of tempestuous moods, egotistic, courageous and eloquent, and soon

found the programme of his friends to usher in an era of enlightenment by education and propaganda, too tepid for him. He acquired a faith in revolutionary conduct and dedicated himself to it. He gave up his employment, and, on 23rd November 1858, in a melodramatic mood resolved to live a free man in the service of the goddess of learning.

On this day I came here, and looking at my pen with tears in my eyes, I said "From now, I place my head in your lap".¹

Since that fateful day, a bitter struggle with want began for him, made more grim by a generous disposition and a fastidious temper. His father, till his death in 1864, gave him some assistance. Numerous friends and admirers often provided allowance for him. He made, for those days, a good income out of his literary activities and tuitions. Yet he was in chronic want : and the story of his meal of parched rice and milk became a heroic tradition. For about two years (1882-1885) he was driven to accept service, but with a heavy heart. He left it to die in poverty the next year.

He defied restraint of every kind. From early life, he sought the temporary inspiration which conquest over women brings. He married again in 1856. A little later, he took to himself a widow of his own caste, and was ex-communicated for so doing. But the ban was somehow removed. But, again, he gave shelter to another widow, married her in 1869, and was once for all excommunicated. He spent his days between hope and disappointment, born of his egotism and uncontrollable sex instinct. His love affairs threw a fascination around him, and contributed the sensual element to his poems. He wore social persecutions proudly, even ostentatiously, like the robe of a martyr's office. His romantic temperament and his great literary services drew around him many friends and admirers.

Narmad was not merely a literary man ; he was an apostle of revolt. His romanticism was but an aspect of his faith in human dignity and freedom. The supreme moment of his life came in August 1860 when, on the question of widow remarriage, he entered the lists against



નર્મદ

NARMAD

Goswāmī Jadunāthji, who, as god Kṛṣṇa on earth, wielded absolute power over the lives and minds of men. Accompanied by an athlete friend, he attended a meeting of pāṇḍitas and bigots, presided over by Jadunathji, and at the risk of his life, challenged the divine authorship of the scriptures.

For a moment, the world trembles; the firmament crashes. This *Nagara Brāhmaṇa* has spoken what none has heard of, none ever imagined.

An age is at an end: the chains fastened by the ancients are broken. Human beings acquire an empire over their own hearts.

The debate comes to an end. As he came, so he stalks out of the meeting, a lion amongst men, proud, unconquerable. Friends and enemies look upon him as if he was a demon who had set fire to the dome of the world in a fury of destruction.

Even *Saiyaprakāśa*¹ does not approve of this step, holds it to be thoughtless. A mistake it was, it said, to admit the reformers to be atheists. In the most glorious moment of his life, the hero of *Gujarātā* stood alone, forsaken by all. And only when he died, his castemen disregarded the fiat of ostracism so far as to carry his corpse to the burning ground.²

VIII

Narmad tried to consolidate and conserve the literary wealth of Old *Gujarātī*. He collected manuscripts and edited the works of some old poets then known to few, gathering valuable information about them. He composed *Pingalaprakāśa*, *Gujarātī* prosody (1857); *Alamkāra-praveśa* (1858), *Rasapraveśa* and *Nāyikā-vishaya-praveśa*, favourite subjects with *Saṃskṛita* and *Vraja* poets. Single handed, he prepared and published the first *Gujarātī* dictionary, *Narmakośa* (1873), a work which for sixty years has retained its authority and value. He also compiled *Narmakathākośa*, a dictionary of mythology. His miscellaneous prose works were first collected in *Narmagadya* (1865), and his poetical works in *Narmakavītā* (1866), and subsequent writings were added from time to time their later editions. *Dharma-vicāra* (1885) was published as a separate work. He also wrote *Draupadidarśana*, and an autobiographical fragment *Māri Hakikata*.

In the beginning of the nineteenth century, the Parsis, the first to take to journalism, had used the *Gujarātī*

1. The organ of social reform edited by his friend Karsondas Mulji.

2. Munshi, *Narmad, Aravācinomāni Ādyā*, (Guj.)

adopted by them from the lower classes of the Surat district. Ranchodhbhai had considerably improved it. But the active influence of English, which had been the medium of higher education and official intercourse, soon vitalised it. The members of 'The Buddhivardhaka Sabhā' felt the impulse of a new life through the study of English literature. More often than not, they maintained their intercourse with friends in English. And when they resorted to their own language for propaganda or literary effect, they made an unconscious use of the modes of expression, the figures of speech, the words and idioms, and even the structural peculiarities of English. These pioneers recoiled at first from a use of Sāṃskṛta expressions which, in their preference for English, they considered pedantic.

They were, however, bitterly opposed by the other schools of authors, who, rooted in the ancient Brāhmaṇical learning, were not disposed to disregard their beloved Sāṃskṛta. They studied the West only to be re-confirmed in their faith in ancient India. They strove to make Gujarāti a rich and plastic vehicle by a free resort to Sāṃskṛta. Manasukhram Suryaram Tripathi (1840-1907), the author of *Astodaya*, Fall and Rise, was a great exponent of this view. His attempt to weed out every non-Sāṃskṛtic word and idiom and Sāṃskṛtize Gujarāti was as impossible as to run the Ganges up the Himalayas. But his was the voice of the genius of the language.

When Ranchodhbhai began to use Gujarāti prose the elements in the vocabulary ranked as follows: (1) old tadbhava, or words formed from Sāṃskṛta; (2) deśya, words of non-Sāṃskṛtic origin; (3) old tatsama, or Sāṃskṛta words used in their original form; (4) and Arabic, Persian or Urdu words. The adjustment of the rival tendencies which can be traced in Narmad's works from 1852 to 1885 followed different lines. (a) The old tadbhava and deśya elements were displaced by their Sāṃskṛta equivalents; (b) elements of Persian and Urdu origin were progressively eliminated; (c) English words were used for things which came into vogue with the British rule; (d) Sāṃskṛta equivalents were used for English words representing feelings, concepts and thoughts;

(e) new tadbhavas were formed; (f) and the meaning of English sentences was reproduced by Saṁskṛta expressions rather than a literal rendering or a roundabout paraphrase. In this process words assumed new meaning, and grammar and syntax were considerably affected. If the prose of *Dharmavicāra* (1885) is analysed the elements appear in a different order altogether: (1) tatsama, (2) tadbhava, old and new, (3) English, (4) deśya, Arabic, etc., Narmad, thus, was the father of modern Gujarāti prose. He found it a feeble vehicle of expression and left it a language of great promise.

The essay, borrowed by Nārmad from the early Victorian essayists of England, was his favourite form of expression. His essays, inspired by a vivid imagination and written in a rhetorical style, laid the foundation of modern prose literature. Following the lead of Mehtaji Durgaram and Dalpatram, he at first dealt with social reform. But he was a miniature encyclopædist, and ranged over literary criticism, biography, politics, history and mythology. He planned a panoramic history of the world under the heading *Rājyaranga*, The Epic of States, but could only execute a few fragments. They form the first attempt to write romantic history and contributed to the growth of historic sense in the literature.

IX

Poetry, in the hands of Nārmad, broke all its old fetters; it became ego-centric, declamatory, and melodramatic. It spent itself in attempting a change of form, texture and diction, but without achieving artistic results. His two poems on the condition of widows, *Vaidhavyacitra*, Widowhood-A Picture (1859-63) and *Vidhavā-vreha*, A Widow's Bereavement, shocked many, and provoked not a few to interest themselves in this vexing problem which defied solution in spite of growing sympathy for its unfortunate victims,

His *Vanavarṇana* (1862) and *Pravāsavārṇana* (1862) are highly descriptive poems by an ardent lover of nature. In *Rtu Varnana*, The Description of Seasons (1861), the poet tries to express a passionate, young lady's feelings with

modern vehemence and mediæval imagery. Shorn of its obscene passages, it possesses some poetic value.

His love poems lack refinement. He wrote stirring poems on the historic greatness of Gujarāta and on the departed glory of Surat. In a poem full of passion, *Hinduo-ni-Padati*, The Down-fall of Hindus (1864), he passionately declaimed against the causes which led to degeneracy in his community.

Low, indeed, has she fallen, this Motherland of Hindus. She has lost all power. In shame, she hangs down her head.¹

And he impetuously asks :

Where has gone the love we bore it ? And where, the pride we felt in it ?... A country will never rise without patriotism ; without it, it is but a wilderness, frightful and devouring. People have no political unity ; the bonds of the caste divide them ; they are in the very jaws of the tiger.²

This feeling drove him to study the rise and fall of nations and, in their light, to contemplate its past and future. Hope came to him.

Once the day was there : now is the night : again the sun will rise.

And he sees the mists unrolling :

Hail, Hail, glorious Gujarāta ! Hail ! Hail, glorious Gujarāta ! The rosy dawn shines again. The saffron-coloured banner will fly again, inscribed with love and valour. For, your soul is lofty.

The glory that was Anahilvāda, and the greatness that Sidhharāja Jayasinha achieved will return soon, Mother, in still more glorious hue. I see the omens : the night is gone : mid-day is nigh : men rush forward along with Narmad.³

1. हिंदु देशना हाल, थया छे भुंडा आजे
सत्ता मोटी खोइ, नीचुं ते जोए लाजे.
2. देश प्रीत हंकार, छुपां सूतां कहां आजे ?

* * *

विना देश अभिमान देश उत्कर्ष न थाये ;
देश रान समशान, जेहवो खावा धाये.
राज समंधी ऐक्य, नथी अहिना लोकोमां ;
जाति बंधनो खब, जनो वाघोना मोमां.

3. जय जय गरवी गुजरात !
जय जय गरवी गुजरात !
दीपे अरुण्य परभात,
ध्वज प्रकाशशे झळळळ कुसुंबी, प्रेमशौर्य अंकीत ;

He began an epic in a new metre, but left it incomplete. The political freedom of India captured his imagination, and, in addition to stirring poems on patriotism, he composed a lament, *Riponviraha*, on Lord Ripon's retirement from the viceroyalty.

He had the romantic temperament: free movements of the imagination, a deep-seated horror of conventions, an inveterate tendency to exaggeration. He believed in the dignity of man; in the right of man to fight and struggle and love as he wished; in the divine right of the literary artist to be a law unto himself, to sally forth in quest of beauty on untrodden paths. He asserted the poet's right to be subjective in expression, if and when he chose. He made frantic efforts to sing of things and situations which he thought beautiful. But artistic beauty always eluded the embrace of the poet whose egotistic temperament incessantly drove him to adopt mock heroic attitudes. The homilies in verse which his predecessors called poetry, gave place to wild declamation, to battle-cries, to verbal onslaughts in rhyme; only, they were characterized by a spirit of adventure, a desire to unravel mystery, and an audacity to do heroic deeds.

Come on, every one of you, and win the battle. The bugles are sounding. Onwards, Onwards! Fling yourselves in the fray; victory awaits you. Boldly, Columbus fared forth to find a new world; boldly, Napoleon warred with the whole world. Boldly, break the fetters of the caste; boldly, go to foreign lands. Fear not.¹

तुं भणव भणव निज संतति सउने, प्रेमभक्तिनी रीत—

उंची तुज सुंदर जात.

* * *

ते अणहिल्वाडना रंग,

ते सिद्धराज जयसिंग;

ते रंग थकी पण अधिक सरस रंग, थशे सत्वरे मात,

शुभ शकुन दीसे मध्याह शोभशे, वीती गइ छे रात—

जन घूमे नर्मदा साथ,

जय जय गरवी गुजरात.

1. सहु चलो जीतवा जंग, व्युगलो वागे,
या होम करीने पडो, फत्तेह छे आगे.

He sought unexplored forms and subjects. He tried every form of literature. He ransacked the Purāṇas, old literature and old history for new themes.

Through his journal, *Dāndio*, The town-crier, Narmad poured a stream of lava, burning or scorching all things rooted in convention. The audacious challenge, which he flung at the old society, aroused his younger contemporaries. Defiance of religious and social forms followed. But the old order, entrenched behind custom and caste, answered the challenge with less defiance but greater effect. The reformers were held up to horror as lost souls ; were scoffed at in gossip and scandal, in song and play. The trousered fop with the unfamiliar growth of hair on his head and cigar in his mouth and the educated woman with the shameless effrontery of shoes on her feet, formed the butt of universal ridicule. The elders also wielded social ostracism, the formidable weapon of Hindu society, with frequency. The consequences were terrible. The condemned could not secure a house in any decent locality. His family disowned him. Even his wife left his leprous company. In life, he had no one to turn to ; and, in death, he was denied even the solace of having his mortal remains carried to the holy burning-ground and set fire to by his relatives.

When his comrades made compromises with orthodoxy and deserted him, he alone remained the butt of social fury—a tragic, lonely figure ; and his faith in reform was shaken. As he toiled strenuously at his self-appointed task, he turned to the study of history, of Hindu institutions, and of Aryan culture ; and the West in him was assimilated to the East. *Dharmavicāra*, Reflections on Religion, represents this stage in his evolution. His revolutionary zeal to destroy the old order first gave place to an honest doubt. Was he right in seeking to destroy a world which he had omitted to study, and which had stood the test of time ? And his

साहसे कोलंबस गयो, नवी दुनियामां,
साहसे नेपोल्यन भीच्यो, युरप आखामां.

× × ×

साहसे ज्ञातिना बंध, कापि झट नांखो ;
साहसे जाओ परदेश, ब्हीक नव राखो.

impetuous temperament soon carried him to the opposite extreme. 'He was a hero, and he attempted a social revolution. He was a seer, and he saw the secret which underlay his national culture. And he became a link in the endless chain of Gujaratis who have, from times immemorial, assisted Gujarata in absorbing foreign culture and evolving its own'.¹

With Narmad's recantation of the revolutionary gospel, the school which favoured an immediate and wholesale destruction of the old order came to an end.

Narmad came to destroy what he thought was a phantom of the past, but remained to worship the beauty which was ever-living. Mansukhram, who believed that the fetters alone formed part of its majesty, lived to see the grace, born of freedom, preserving its beauty. By their joint efforts they succeeded in unveiling the harmony and beauty of a renaissance, which stood for a new life, a new expression, a new vision. This process had a two-fold aspect: first, restoring contact with the fundamentals of Aryan culture; second, removing the protective walls with which their fore-fathers had defended life and culture against religious fanaticism and political chaos.

A search for the secrets of past greatness is, for the creative mind in India, only a step forward towards an absorption of the foreign elements in modern life and a triumphant re-assertion of the fundamental outlook of the Aryan culture. In old days, the Brāhmaṇas, to facilitate this course, had invested the *Vedas*, the *Purāṇas* and the *Samskrta* literature with sanctity. The modern Gujarati mind went to the same sources, but, being more critical, it traced the sanctity not to the word but to the spirit.

The second aspect of the process achieved more substantial results. The castes were not destroyed, nor was orthodoxy uprooted, but both became sufficiently elastic to stimulate vitalising processes. The dominant note of the age was transformed. Akhā's gospel of death gave place to a new faith which exulted in the joy of life. Other-world-

1 Munshi, *Narmad, Ketāka Lekho*.

liness no longer exercised the weird fascination over men which once it did.

Dalpat was the last to echo Akhā's world-weariness: "The world is a boundless ocean, full of misery." He admonished man thus: "You were born, no doubt, but you never searched for the truth. Bewildered, you wandered in the maze and gathered your load of sin". But Narmad's motto was 'Love and Valour', and he loved life. He dubbed a man who had no desire to see new things and live in new ways 'a living corpse'. He called upon everyone to assert his right 'as a man in the very thick of the fight.' He was determined 'to go forward with victory', indifferent even 'if the heavens fell, and the earth broke into pieces'. He preferred 'death to dishonour', and was full of 'the wine of courage'. Life was to him full of adventure, victory and joy. Death had no terrors for him. 'Death and birth are but the laws of life. Never loose heart and be firm'. And this note came to dominate not only literature but life. The spell which five hundred years of self-protective instinct had woven round Gujarāta was broken.¹

And with hope thus regained, woman as the source of life and love re-acquired her rightful place in the world. Dalpat and Narmad and Ranchhodbhai all rushed to accord her recognition, to fight for her, to invest her with human dignity and charm. *Rtuvarṇana* presented her for the first time as a human being with a right to love. He sang: "The root of all reform is woman. Her rights are equal to man's, no more, no less." Woman was no longer the chattel, the curse of life, the gateway of hell. Polygamy, in consequence, disappeared from the higher castes. Pure bhakti, the emotion which sprang from sublimated sex-instinct, as in a Narasiṅha Mehtā, was decomposed into its components, love and reverence. And as love sought its natural object—a member of the other sex,—reverence, undefiled, came to be offered to the divine.

For the first time in Gujarāta Narmad boldly confessed his love for his beloved.

1 Vide, Munshi, *Arvācīna Sūtiyō Pradhāna Svara* in *Ādivacano* p. 75.

Maiden dear, by your love, you drove me mad. I gave up Study and money, too. All I left, only to repeat your name. I forgot the world; I was over-powered with love. As I looked at your face I danced with joy.¹

X

In Navalram Laxmiram (1836-1888), Narmad had a friend and associate who carried on his traditions on more judicious lines. His works are collected in two volumes styled *Navalgranthāvalī* (1891), Vols. I and II. His *England-no Itihāsa*, published posthumously, is the first independent history in the language. He adopted Moliere's comedy, from Feilding's version, under the name *Bhaṭa-nu Bhopalu* (1867), The Bhaṭa's Exposure. *Viramati* (1869) is a historical play typical of the period. His *Kavi Jivana*, the Life of the Poet, is a biographical sketch of Narmad. It exhibited a soundness of judgment difficult to preserve in assessing the life and work of a man like Narmad. From about 1867 he began to publish his literary and critical essays, and created a tradition of literary criticism in the language. For a first attempt, his method was characterized by sobriety and sympathy. He made every work he criticised a basis to indicate lines of further progress. Neither snobbery nor one-sidedness ever marred his criticism. He was a school-master turned literary critic, always encouraging, conscientious and enlightening. He could be severe when he chose, but he never had the heart to scotch a rising author for an attempt however poor. His prose was pure and dignified; an advance on Narmad's. In spite of his trenchant attack on Mansukhram's attempt at Sāṃskṛtization of the language, he used Samskr̥ta words with effect, and, what is more, without effort.

1. वाहाली तें धेलो कीधो रे, प्रीत जुवंती।
भण्वुं, गण्वुं, रळ्वुं सीधुं, छोडी में तो सहु दीधुं
तारुंज नाम लीधुं रे।
संसारने हुं भुल्यो, प्रीतडी रसे फुल्यो
नीहाळी मुखङ्गुं छुल्यो रे।

XI

After the fourteenth century, Gujarāta had no stage and no dramatic literature worth the name. Episodes mostly from Krṣṇa's life were crudely staged at religious fairs or in Vaishṇava temples, under the name of *rāsalīla*, by strolling players. The *bhavāis*, performed in the villages, were rudimentary comic theatricals, hideous with gross acting and reeking with ribaldry. And Dalpatram's attempts in this direction were little influenced by the dramas of the West.

But admiration for Shakespeare brought a Shakespeare *Kāthā Samāja* in existence; and one of its leaders, Ran-chhod-bhai Udayaram, (1838-1923) ventured into this field. He published his *Jayakumāri* in 1861. It was the first modern love-story in the language with an educated girl as a heroine, and caught the fancy of Gujarāta. Subsequently, he wrote many plays on Purānic and social subjects, some of which were staged by the Parsi theatrical companies which had then begun to attract public attention in Bombay. But his best play was *Lalitaduhkhadarsaka* (1864). The heroine, a cultured girl, married to an illiterate rake, after passing through terrible social and emotional trials, was driven to seek relief in death. It literally took Gujarāta by storm. Men and women shed tears at the tragedy; the husband's name, Nandan, passed into the language as a synonym for a heartless rake. But Ran-chhod-bhai's plays were didactic stories with long nerveless dialogues, interspersed with song, the only merit of which was their novelty.

Other forms of literature were also attempted by the pioneers of the new movement. The study of Scott's novels had its effect on the new authors. Mahipatram Rupram, (1829-1891) the first to write biography, wrote *Vanarāja Cāvado* (1881) and *Sadhrā-Jesang* round two striking historic figures. Nandashankar Tuljashankar's (1835-1905) *Karāṇa Ghelo* (1868) dealt with the betrayal of Gujarāta by Karāṇa Vāghela's minister Mādhava. For so early an attempt at historical fiction, it was a notable performance. Its style and plot made it for long the only outstanding performance in this branch of literature. An excellent attempt to ex-

plore the resources of folklore was made by Framji Bamanji in his *Gujarāta and Kāthiāvāda Deśa-nīvato* (1875).

Hargovandas Kantavala's (1844-1931) poem, *Pāṇipāta* (1867) has some stirring passages. His novel *Andheri Nagari-no Gardhavasena*, the *Donkey of Darktown*, (1881) is noteworthy for two reasons. By a predominant use of deśya and old tadbhava words, the author registered a revolt against the new tendencies in the language. He also tried to give a realistic picture of misrule in Indian states. Both efforts were original but unsuccessful. Deśya elements in the language had no enriching properties; and Realism, without a leaven of Romanticism, sank into vulgarity.

The most artistic attempt at writing fiction during the period, however, was made by Jehangir Ardeshir Talyarkhan. His *Ratnalaxmī* (1881) and *Kulina ane Mudrā* (1884) were written in the choice Gujarāti of the period. The latter written under the influence of Meadows Taylor is the first novel in the language which throbs with life, and is a great advance on *Karana Ghelo*. The characters are human beings; the plot develops naturally; and the historical background, the wars of Tipu Sultan with the Company, are well-drawn. The author is out to tell a story, and tells it well. But Govardhanram's *Sarasvatichandra*, an incomparably greater work in all respects except in the art of story-telling, obscured the superior technique of Talyarkhan.

XII

In Ahmedabad, Bholanath Sarabhai (1822-1886), was breaking yet one more chain which bound Old Gujarāta. He was rich and cultured, had studied law and been a sub-judge. And when the influence of the Brahmo Samāja reached Ahmedabad, the conscience of this devout worshipper of the goddess Ambā awoke to a purer worship of the Formless Absolute. He joined the Prārthana Samāja, founded in 1871 by Mahipatram Ruparam, and burst out into psalms, rich in prayerfulness, which struck a note different to the bhakti, laden with sensuality, which was in vogue so long. In a sense his *Īśvara Prārthana Māla* (1872) is a landmark in the cultural history of Gujarāta. Prayer, for the first

time in centuries, lost its sex-coloured tinge, lifting its voice in true humility.¹

XIII

Hindus and Parsis had combined to give birth to the early Gujarātī of 'The Jñana-Prasāraka Mandālī,' though the early Parsi authors wrote on the Persian model. Furdoonji Marzbanji (1787-1874), the father of Gujarātī journalism, was a voluminous writer in prose and verse; so was Mancherji Kavasji Shapurji, known as Mansukh. But the Parsi authors, except for some notable exceptions, soon parted company, and engrafted on the literary Gujarātī of the fifties with which they were familiar, English words and derivatives of Gujarātī words which only their ignorance of the language could devise. In about three decades, they evolved the variety of the language known as Parsi Gujarātī.

1 Munshi, *Thodānka Rasadarśano* (Guj.), pp. 246-249.

CHAPTER II

THE SAMSKRITIC REVIVAL AND ITS PIONEERS.

(1885-1914).

Political awakening—Nationalism—The University of Bombay—New Social adjustments—Govardhanram Madhavram Tripathi (1855-1907)—*Sarvavatichandra* Part I (1887)—A literary landmark—Part II (1892)—Part III (1898)—Part IV (1901)—Manilal Nabhubhai Dvivedi (1858-1898)—*Sudarśana Gadyāvali*—Philosophic exponent of orthodoxy—Narsinhrao Bholanath Divatia (Born 1859)—Birth of new poetry—*Kusumamālā* (1887)—*Smarāṇasamhīṭa* (1915)—*Manomukura* (1924)—*Smarāṇamukura* (1922-23)—Sahitya-parishad.

The next literary period began about the year 1884 when the Indian National Congress first met, and ended about 1914 with the great war commenced. The dominant feature of the period was a revival of the influence of Aryan culture and Saṁskṛta. Old and new forces blended with each other, yielding fresh vigour and fertility. Romanticism drawn from English and Saṁskṛta sources combined to vitalise literary outlook and technique.

I

This period saw the growth of a progressive urge for united political action in India. Local self-government, introduced in 1882, was hailed by the country as the coming of triumphant democracy. In 1884 Lord Ripon, the most beloved of British Viceroys, retired from office and left India. In 1885 the first sessions of the Indian National Congress was held at Bombay, the first formal expression of Indian national consciousness in modern history. Later, Dadabhai Naoroji's entry into the House of Commons and the first conviction of Lokamanya Tilak influenced the political outlook of Gujarāt. For a long time, Bombay, as the stronghold of Sir Pherozshaw Mehta and his group of politicians, controlled active political life in the province. But the Congress held at Ahmedabad in 1901 roused popular enthusiasm. In 1905 when Japan vanquished Russia with the weapons of the West, the victory was hailed by Indians as a triumphant challenge to the White domination of Asia. The agitation which followed the partition of

Bengal fired Indian youth with the prospects of a struggle for freedom ; and in the year 1906 Dadabhai Naoroji first placed the objective of Swaraj before the country.

A new force of tremendous potency had entered life. Swami Dayanand Sarasvati, a Gujarāti by birth, preached protestant Hinduism with a nationalistic bias under the name of Ārya Samāja. In Bengal, under Ramkrishna Paramhansa's influence, Swami Vivekanand expounded a Neo-Hinduism which laid emphasis on Karma Yoga as the only means of saving India. In Mahārāshtra, Lokmanya Tilak leavened Hindu orthodoxy with an aggressive national programme. Thus, Hinduism began progressively to shed its religiosity to become Indian Nationalism. And Aravinda Ghose, who carried forward Vivekanand's traditions, preached to young India the fiery gospel of a militant nationalism with its political karma yoga, its cult of the *Bhagavadgītā*, and its programme of Swadeshism and the boycott of British goods. In 1907 the older politicians under Pherozshaw Mehta and Surendranath Bannerjee, and the younger under Tilak, Lajpatrai, the leader of the Arya Samaj, and Aravinda Ghose, came into conflict at Surat. The Congress was broken up. A wave of nationalism accompanied by an urge for political action, swept over Gujarāta as over other provinces of India, bringing into prominence the cult of Swadeshism (to use a popular catchword of the day) 'in words and deeds, thoughts and aspirations.'

II

The most effective agency of intellectual and cultural progress was the University of Bombay. Colleges sprang up at Bombay, Baroda, Ahmedabad, Bhavnagar and Junagadh. The Arts course was the most attractive in the curriculum of studies, and the English language combined with Saṁskṛta to exert a joint influence on the graduate. Saṁskṛta, the very embodiment of Āryan culture and tradition became a modern force of renewed vigour, at once a corrective of the old order and an inspiration for the new. It tempered Western influence and led the educated to a balanced attitude of mind.

In every town, university men as pleaders, doctors, teachers, or officials became active agents for distributing progressive ideas, and set the tone of social and moral life. Western culture came to be recognised as the necessary equipment for securing progress. A party of reformers sprang up in every caste. Railways, newspapers, and civic and political life began to destroy old barriers and prejudices. The uplift of woman became an accepted fundamental of the new outlook. The education of girls, though resisted by a few, was favoured by many among the educated. In advanced castes monogamy came to be the rule, polygamy the exception. Remarriage of widows was yet a dreaded heresy; but the public voice unanimously clamoured for alleviating their lot. Students returning from England began to be absorbed into the ancestral fold; and though mercilessly derided, lived to stimulate liberalising activities. Castes came to be looked upon as social institutions rather than eternal human compartments. Inter-dining between castes came into vogue imperceptibly. It was an age of peaceful adjustment; not school-masterly, nor revolutionary, as were the ages which preceded it, but wise in the way of compromise.

III

The three authors, Govardhanram Madhavram Tripathi, Manilal Nabhubhai Dwivedi and Narsinhrao Bholanath Divatia with which the new period began, were *Nagara Brāhmaṇas*. The first two were brought up in an atmosphere of rigid orthodoxy, and were protagonists of *Śaṁskṛtic* revival in literature.

Govardhanram was a practising lawyer and a nephew of the formidable Mansukharam. His works are: *Sarasvatichandra*, a novel, Part I (1887), Part II (1892), Part III (1898), Part IV (1901); *Sāksharajivana* (1899–1903); *Līlāvati Jivanakalā* (1905), a biographical sketch of his daughter; *Dayārāmano Aksharadeha* (1905), an appreciation of the poet of Dayārāma; *Navalajivana* (1891), a biographical essay on Navalram; and *Snehamudrā*, a poem (1889). He also wrote an essay in English, *The Classical Poets of Gujarat* (1892).

Part I of *Sarasvaticandra* is styled *Budhidhan-no Kārabhdhāra*, The Administration of Buddhidhan. Sarasvaticandra, son of a rich merchant in Bombay and himself a young lawyer, is lost between sentimentality and intellectual restlessness. He is inspired by love for his fiancée, Kumud, but is afraid to fight for it. Instigated by his step-mother, his father reprimands him for his fondness for Kumud; and the hyper-sensitive young man leaves home and bride to embark on an aimless journey under an assumed name. On his disappearance, the sweet and accomplished Kumud is married to the stupid and dissolute son of Buddhidhan, a high official in Suvarṇapura. Curiosity to see how Kumud reacts to her new situation drives the hero to visit Suvarṇapura under the name of Navinchandra. Once he is there, accident brings him into contact with Buddhidhan, whose hospitality he accepts. His identity, however, remains undetected.

Buddhidhan is a statesman of the old school, highly practical, but not devoid of idealism. He has raised his friend Bhupsinh to the *gādi* of Suvarṇapura and is carrying on extensive intrigues to remove the old minister, Shathray, from office. Ultimately, he succeeds in tricking Shathray out of office after the approved fashion of old Kāthiāvāḍa. The intrigues are narrated hurriedly and in disregard of their dramatic possibility. The easy going proclivities of Shathray's womenfolk provide some spicy situations entirely unrelieved by romance or humour.

The central theme is simple but elaborately worked out. The lovers meet under the roof of Buddhidhan. Sarasvaticandra's presence in the house makes Kumud, whom he has forced into an unhappy marriage, doubly wretched. Tragic in her dignity and self restraint, she seeks him at midnight to make a last appeal not to waste his life in aimless wandering. Her pathetic struggle with herself is the great feature of the book. Her appeal in verse runs thus :

The water which once rose to the sky has returned to the earth: the happiness of the unlucky is foredoomed to an early end. For a moment, it looked glorious, just when it shone with the reflected hues of the flying eagle. No wonder that the glory was short-lived. But, lordly eagle, yours is to soar in high heavens. Fly away from the earth to which you have come: This is

the land of the unwinged. Flutter your golden pinions : Rise to the clouds in wheeling grace ; Fly across the heavenly expanse : Plunge into the glistening waters of the sunshine. Flying high on mountain-tops, among clouds, in the sky, the splendour of your golden wings will mingle with the flaming rays of the sun. Then we will look at it from the earth, worship it joyfully. I cannot fly myself. Leave me, I pray, my one solace to see you soar on high. If you don't, alas, nought but tears will be left for me.-

But when she comes into the room, Sarasvatichandra pretends to be asleep. However, he permits her to take some verses out of his hands. They indicate his attitude.

Shall I let her weep? Friend, I, a stranger, dare not wipe the tears of my beloved, and cannot see them shed. My noble love ! You have lived through untold sufferings. But forget the unforgettable. Submit to the decrees of fate , I am now irresponsible, moving about in changing guise. I am like the roving butterfly ; I will wing myself at will as the birds do ; I will live as do the waves of the sea. Neither high nor low, will I move ; my flight will be like the clouds, unsupported and aimless.²

She begs of him to go back to life. He replies by leaving Buddhidhan's house to resume his journey.

1. अवनिपरथी नम च्छड़युं वारि पडे ज पाढुं त्यां ने त्यां :

दुंकुं कर्म दुंकुं रहेवाने सरजेलुं आ धरतीमां।
नभवच्चोवच रंगीन थातां गहुडराजनी पांख थकी।
सुभग घडिक ए बन्यु; नवाई न, ए दशा जो ना ज टकी।
पण उंचा नभना संचारी पक्षिराज, तुं आव्यो आ
धरतीपर त्यांथी उड पाछो; पक्षहीननो देजा ज आ।
फफडावी पांखो सोनेरी, रच रसयत्र तुं रसधरमां !
विशाल व्योम मापी ले, ने न्हा सूर्यकिरणना सरवरमां !
गिरिचिखरे, धनमां, ने नभमां उंचो तुं उडशे ज्यारे,
सूर्यविम्बधी सल्ली उतरता कर-अंबार विशे ज्यारे।
सुवर्णपक्षनी जशो भमक भर्ला, ते समय तुज कीत्तिये
जोई जोई पृथ्वीपरथी पूजीशुं-उरमर्मथी अनुमोदीने।
नही उडाये पोताथी-पण प्रियनी विमानगति जोई
राचवुं एटलुं रह्युं भाग्य ते राख ! नीकर रहीशुं रोई।
रुचे ते देवी रोवा रे ! अधिकारी न ल्होवाने
प्रियानां आंसु हुं, भाई,-न ए रहेवाय जोवाई।
अहो उदार व्हाली रे ! टकावी देह राखी रे
न भुलातुं तुं भुली दे ! विधिनुं धार्यु वेडी ले !

हवे स्वच्छंदचारी हुं ! यदच्छावेशधारी हुं !

The book was hailed by Gujarāta with great enthusiasm. Young men in college imbibed Sarasvatichandra's waywardness and sentimentality, and sighed over the loss of imaginary Kumuds. Families of culture named newborn girls after Kumud. Quotations were freely used in literature, speeches and private correspondence. Adverse comments of prudish critics were drowned in a chorus of praise. It was a landmark in the literature, the first great novel of real life in the language. Its prose, though a product of the Saṁskṛtic tendency advocated by Mansukhram, was a rich medium for the new thoughts and feelings. Love, romance and adventure were artistically presented in a Gujarāti form to the growing reading public for the first time, and so also full drawn portraits of real men and women. And Gujarāta, which was swinging back to an appreciation of the old social order, saw it interpreted with great sympathy as a venerable structure to be viewed with reverence and altered with caution.

By this book the author desired, to use his words, 'to give an objective existence to all that was so sketched out in his mind's book.' The work sprang from experience. Its richness and flavour was drawn from Saṁskṛtic influences, from Bāṇa and Māgha ; but its form, intensity and beauty, and its appeal were the result of the subjective attitude of the author moulded by the Romanticism of English authors, notably Shelley and Wordsworth, Scott and Lytton. It was essentially Gujarāti and truly modern; a sign of the dawning renaissance. What is true of the first part of *Sarasvatichandra* is true of the whole modern Gujarāti literature.¹

पतंगो उडती जेवी—हवे म्हारी गति तेवी.
 उडे पक्षिगणो जेम, हवे म्हारे जवुं तेम;
 समुद्रे मोर्जुं रहे तेवुं म्हारे य छे रहेवुं.
 नही उंचे—नही नीचे मळे आधार, घन हींचे
 निराधार—निराकार,—हवे म्हारीय ए चाल.

1. 'The Sanskrit literature furnishes the soil and English literature the manure which have brought forth the plant of Modern Gujarati Literature.' Narsinhrao Divatia, *Gujarati Language and Literature*, p. 6.

Though the style, the technique and the sentiments of this work wove a spell round young Gujarāt for twenty-five years, it lacked humour, and displayed creative power limited both in scope and intensity. The language was stilted, pedantic, full of conceits after the fashion of Bāna. Quotations from English, Saṁskṛta and Old Gujarātī authors bristled throughout the book ; verbose soliloquies, life-less dialogues and moral reflections marred the beauty of finely conceived situations. He was inspired by Romanticism, and yet shuddered at its exuberance and colour. His ideas of adventure rarely went beyond the confines of convention. He admitted love as a beautiful fatality, not a living law.

IV

But the moralist and the apologist out-grew the artist in Govardhanram when he wrote Part II of the work under the sub-title, *Guṇasundarīnūn Kutumbajāla*, The Family-world of Guṇasundari. This volume gives only two more incidents of the main story. Outlaws attack the party with which Sarasvatichandra had left Suvarṇapura. He is wounded, and is picked up by a travelling party of bāvās, ascetics, from the adjoining monastery of Śūndaragiri. About the same time, Kumud, escorted by armed men, also leaves Suvarṇapur to see her mother. Her grandfather, Manchatur, with another escort, comes to meet her on the way. The outlaws attack Kumud's party, but are surrounded by the escort, and disarmed. But Kumud, as she stands on the brink of the river, falls into it, and is carried away by the current.

In this volume the author found his style. It maintained a sustained richness throughout the book, and at places became lively. But the romantic element was submerged ; the subjective intensity disappeared altogether ; all effort was concentrated in detailed and often lifeless descriptions. The bulk of the volume was taken up with a full length portrait of Guṇasundari, the mother of Kumud, drawn in elaborate and charming details. She is the typical Hindu mother, noble beyond description, who has presided over the joint family in India from the earliest times ; the link which binds its shapeless crowd ; the source

of its joy and the only solace in its endless sorrows. The relations between man and wife, mother and daughter-in-law and other members in a joint family *inter se* have been brought out with rare skill. This part registered a stronger reaction against the movement for reform than even the first. Many Gujaratis received it with enthusiasm; for, they saw in the art with which the picture of a Hindu joint family was drawn a fresh justification for a conservative outlook. But it was the swan-song of the old social order; in the very hour of its literary vindication, it was passing away.

V

Part III of *Sarasvatichandra*, styled *Ratnanagari no Rājyakārabhāra*, the Political Administration of Ratnanagari, also contains very little of the main story. Sarasvatichandra is taken by the bāvās to their matha on Sūndaragiri, and is well received on account of his deep insight into Indian philosophy. In Bombay, his father, pines away for him and dismisses from his service Dhurtlal, his brother-in-law, whose evil influence had brought about the quarrel between father and son. His mother also regrets her folly, and wants him back.

In Suvarṇapur, the dissolute character of Pramaddhan, Buddhidhan's son, comes to light, and the family sympathises with the cruel lot of his wife, Kumud. After she leaves Suvarṇapur to go and meet her mother, Pramaddhan, in order to win sympathy, spreads a rumour that she has run away with Navinchandra. But he is found out; and out of shame, he suddenly disappears and is not heard of any more. Incidentally, Kusum, Kumud's younger sister, is introduced; and everyone about her begins to think how wonderfully she will suit Sarasvatichandra, only if he were found and could be induced to accept her as a wife.

The substantial part of the book is taken up with the early history of Ratnanagari, of which Vidyachatur, Kumud's father, is the minister. In the days of the East India Company, its ruler Nagraj, a lion-hearted Rajput, had fought the Company's forces bravely, but had ultimately accepted its proffered friendship. His son Mallaraj, brave and wise like the royal sages of the purāṇas, sighs:

To-day our kingdom has accepted fetters ; its heroism is gone ; we have put on *cudis*-wooden wristlets-like women ; our wars have disappeared. As we protect women, so will the British protect us in the future.

He comes to the throne ; sees the spread of the Company's power over the land ; and during the Mutiny, acting on the advice of his wise Minister, Jarashankar, declines to side with Nana Saheb. The Mutiny is quashed ; the Crown succeeds the Company ; and the friend becomes the master. First, a political agent is appointed to keep peace between the states ; then, intrigues are fostered ; later, the doctrine of Paramountcy comes into existence ; and the fate of erstwhile kings is handed over to the whims of British military officers. At every stage, Mallaraj struggles against the tightening bond, mortified at the loss of his independence. But the astute Jarashankar advises submission to the inevitable.

Samant, the brother of Mallaraj, ultimately approves of the advice. But Samant's son, Mulraj, breaks with the chief Mallaraj and conspires with Rana Khachar of Virapura. He turns an outlaw, attempts to kill Maniraj, the prince, but is captured by the brave prince. Instead of being executed, as his loyal father would have it, he is only banished from the State.

Maniraj, while pursuing Mulraj, the outlaw, sees a shot fired by an unknown hand and goes in pursuit of the hunter. He discovers the hunter in Kamala, the fair daughter of Rana Khachar, and incidentally, saves her from an alligator. Both fall in love with each other. Kamala, after the traditional fashion of *Rajputānis*, gives herself away to him. Her father protests ; he is the old enemy of Mallaraj, and has no opinion of Maniraj either as a warrior or a statesman. But Mallaraj comes to the rescue. The two old enemies, dressed as pathans, repair to Maniraj's palace, and Khachar tests for himself the valour and astuteness of Maniraj. He is satisfied, and blesses the marriage of his daughter with the son of his old enemy.

Mallaraj dies. Maniraj at first declines to take the *ādi*. But the phantom of his father appears to him, and assures him that the British are the monkeys which form

ed the army of Rāma ; and that, with the blessings of Sītā, they are reborn in this age.

A new bridge of dharma is being built in our land. It will be formed of floating stones brought by the monkeys from across the seas If you run with the monkeys you will win ; if you do not, you will be left behind ; and, while running with them, if you fail, they will carry you on their shoulders.

And Maniraj thereupon decides to take the advice of the political agent to accept the gādī, murmuring Tennyson's lines :

And from the ruin arose
The shriek and curse of trampled millions, even
As in the time before ; but while I groaned,
From out the sunset poured an alien race
Who fitted stone to stone again, and Truth,
Peace, and Justice, came and dwelt therein.¹

The style shows little change. A considerable part of the book is taken up by long discourses and reflections, rarely rising above platitudes ; by learned quotations in three languages ; by poems improvised by many of the characters ; by a philosophic disquisition on the philosophy of the Defined and the Undefined, at one place almost a whole chapter being in Saṃskṛta.

In this book, we are wafted into an unreal atmosphere of a Utopia. Every one, except Dhurtlal, the blackguard, and Pramadhhan, the rake—who are also unreal—is inhumanly perfect ; mere abstractions. Ordinary sādhus on a hill in Kāthiāvāda discuss abstruse philosophic doctrines. Mallaraj, an old chief, and Jarashankar, his minister, are perfections, wise and saintly. Maniraj, a petty Indian chief of twenty-two, 'handsome, soft-featured and yet awe-inspiring', 'stalwart and strong as a Russian', is a saint in morals, a Vikrama in his dealings with his people, a savant who can quote Saṃskṛta classics and English masters. Kusum, the thirteen-year-old girl, is beautiful, bold and naughty ; is accomplished and can compose poetry ; can sing, dance and swim ; can be wise beyond her years and compliment Maniraj with a courtier's grace, and discuss with him the duties of kings, throwing in a quotation from the *Mahābhārata* into the bargain.

1. *Akbar's Dream.*

Sarasvatichandra is an elusive phantom living in day-dreams. In one such, he sees his friend Chandrakant and Kumud. He tells the dream-friend, "Chandrakant! Sweet philosophy buoys me up into the Heavens: I fly, effortless, like Dante in his Paradise." Kumud—the dream-girl—falls at his feet and says, "Thou hast no right to rise without me. Am I not the Beatrice whose visions fill thy soul and fly as thou fliest?" "Sweet Angel of purity," answers the hero "thou art, thou art. Fair ethereal spirit, Guide us into the higher regions. Thou shalt raise us all."

The nineteenth century is gilded with the golden hues of Purānic idealism. The effort was the outcome of discontent with the sordid present and a longing to see the ideals of the past become a reality in the future. Mallaraja is a Rājarshi; Jarashankar is a walking Shāstra; Maniraj is a prince from *Daśakumāracarita*; Sarasvatichandra is a product of the Bombay University, no doubt, but removed from modern surroundings. He is 'transmigrated back into the body of some quiet and retired Rshi of antiquity'.¹ The living Romanticism of modern European literature is replaced by the emanciated variety of mediaeval kathās.

VI.

Part IV of the work, styled '*Sarasvati-nun Manorājya*,' The Thought-land of the Goddess of Learning, brings the series to a close. Sarasvatichandra temporarily accepts the discipleship of the head of the monastery at Sundargiri. A little away from the hill, where the river meets the sea, is a parallel settlement of bāvīs, female ascetics, of the same sect. The bāvīs recover Kumud from the river and revive her. The lovers meet each other, and cannot conceal their mutual attachment. The shrewd bāvās and bāvīs come to know of their love and they obligingly arrange a meeting for the lovers. For three days and nights they live in two neighbouring caves, meet every night, talk love of the spiritual, or, rather, ultra-sentimental variety. And, thanks to the yogic powers of the head of the bāvās, they wander in their sleep into the land of siddhas, where they hold endless conversation on diverse topics with the dead, and with birds and beasts possessing allegorical signifi-

1. The Preface in English.

cance. The lovers swear eternal love and companionship, but decide not to marry, evidently for no better reason than that Kumud is a widow.

Chandrakant, Sarasvatichandra's friend, finds out his whereabouts. Kumud's family is in distress at the lovers living with each other, and at the consequential possibility of their committing the terrible social sin of widow-remarriage. Kumud runs to their rescue. She goes to her sister Kusum, the prodigy, who has sworn eternal celibacy to the despair of her mother; and solicits her hand for her own lover, to whom, a few days ago, she has sworn to be a companion for life 'like unto a shadow; like unto Cūḍabodhini, the wife in duty; like unto the earth which revolves round the sun !' Kusum consents and is promptly accepted by Sarasvatichandra as his wife.

Even compared with Part III, this part is a failure as a piece of literary art. It has no plot worth the name. Its characters—even Kumud and Gunasundari—become unreal, floating in intellectualised verbosity. The lovers are mere mouth-pieces for uttering morbid sentimentality, which is made more unattractive by oft-repeated mutual encomiums and pious resolutions. The end is inartistic in the extreme. The only relieving feature is a short, living picture of Chandrakant's domestic life.

VII

Govardhanram dedicated his later life to Parts III and IV of this work. These twelve-hundred-odd pages were intended by the author to evolve a harmony out of 'the varied conflicts of life and thought at present visible all over India'; to bring about a fusion not only of the two civilizations of the East and West, but of 'far different ancient Indian civilization...the third element of the fusion'; and to point the way to the educated Indians, who constitute 'a median organism in this way between various other sets of complicated and contradictory organisms'.¹ This was the ambitious purpose of this prolix effort. He sought to achieve this purpose by presenting the results of life-long study and a deliberate attempt at maintaining intellectual

1. The Preface in English to Pt. IV.

balance on a background of thinly sketched romance. He failed to perceive that experience, presented as inter-related unity through the medium of creative imagination, is the only basis of the art of literature. And by this failure, he himself undermined the influence of the great tradition which Part I of his work had built up. But, being the only gifted novelist of his age, his failures became invested with prestige ; were copied as models by smaller men ; and continued to hamper the growth and appreciation of higher art.

Extricated from a forest of conflicting views, from lengthy quotations, soliloquies, dialogues, and allegories, and from dissertations by mythical beings, his gospel of harmony is a disappointing one. Its social and religious aspect was already preached by Narmad in *Dharmavicāra* ; only it was applied to diverse problems of life with a learning and logic which the earlier author did not command. In a soliloquy, in English, it is thus formulated.

We have never as much as attempted to find out the wisdom of our ancestors....I think there is more common sense and sounder patriotism in the stubborn and wholesale refusal, by our masses, to consider, or even hear and endure, the latest fantasies of their seduced boys (by the West).

Suffer, says the author, that the old may not be destroyed. Sacrifice a career to placate a father's temporary prejudice even if it costs love, prospects, and the life and happiness of a noble and innocent girl. The joint Hindu family is a blessing, though it looks a curse ; 'an insurance against poverty, a fortress to resist the inroads of immorality, to be supported by patience and suffering for a generation of two'. Love is nice to swear by, to dream of, to write poetry about, but has no claims over life. It is a spiritual bond which can be broken to maintain social prestige, or forgotten in the tempting arms of a bride's younger sister. We miss in all this Narmad's respect for human personality, his love of righting wrongs, his urge to heroic action.

Govardhanram's political gospel is an expected counterpart of his social creed. Writing in the very midst of Dadabhai's disappointments and Tilak's heroic struggle, he retains a pathetic confidence in Englishmen. They will elevate the Indian States into 'self-governed dominions of

the Empire'; they will look after Indian aspirations 'as if they were your kith and kin'! He has no ear for the prophecy of impending conflict which Narmad uttered in the seventies. He could not see any significance in the new technique of harnessing orthodoxy to modern politics, which Tilak was forging. All he could do was to parody, through his Virrao Dhampate, the great politician's speech and manners. The under-currents of rising nationalism, which were to burst out into a flood three years later (1904) had no existence for him, and the section of young Gujaratis over which he exercised literary fascination, remained blind to the new forces which were inspiring the youth in Bengal and Mahārāshṭra.

But *Sarasvatichandra* rendered an invaluable service to the province. It brought to the Gujarāti reader choice sentiments, thoughts and ideas from Saṁskṛta literature, and provided him with an elaborate and interesting attempt to apply them to modern problems. It thus became a Purāṇa of Saṁskṛta revivalism. It has established, and will continue to establish, for generations a living contact between Gujarāta and ancient Āryan culture. And it will continue to hold fast the language to the richness of Saṁskṛta even in the hands of those to whom the beauty and inspiration of the original are inaccessible.

The author's other works, in style and execution, are very inferior. *Snehamudrā* is an obscurely written poem lightened up by stray poetic flashes, and is inferior in form and substance to many poems in *Sarasvatichandra*. *Dayārāmano Aksharadeha* is a valuable appreciation of a great poet.

VIII

Manilal Nabhubhai Dvivedi (1858-1898) was a man of great learning and intellectual power. His principal works are his gazals after the style of the Persian Sufis, and other poems, collected under the name of *Ātma Nimajjana*; *Kānti* a play (1884); *Gulabsinh* (1887); a novel being an adaptation of Bulwer Lytton's *Zanoni*; *Bālavilāsa* (1893); *Siddhāntasāra*, (1899), a work dealing with ancient Hindu thought and modern problems; and numerous essays on literary and philosophical subjects collected in *Sudarśana*.

Gadyāvali. His prose was more elastic than Govardhanram's, and was distinguished by a stately rhetoric. His sonorous sentences were piled up with great effect. With a judicious use of Samskrta words he carried the language to great heights of eloquence. He gave a new turn to the essay; he made it a learned discourse, or an incisive polemic bearing down the reader's doubts by the combined force of reasoning and rhetoric. He was a great student of literature with a sure eye for literary beauty; and his robust and vigorous outlook imparted a new tone to criticism.

He stood out as the philosophic exponent of orthodoxy. The new was flimsy, unstable, soul-less, devoid of beauty. The old was built on firm foundations of self-discipline, on comprehensive vision, on the reality of Vedānta, on the unity of Yoga. The ignorant might attack it, the half-hearted might try to find its justification. But those who understood it knew its changeless essentials. And he did not say this with the partial knowledge of a pandita; for, he had studied the thought both of the East and the West. And in no uncertain voice, he spoke to modern Gujarāta of the glorious heritage of Aryan thought, of its undying strength, of the ideals for which it stood. His message was 'No surrender to the West'; and many in Gujarāta heard in it the battle-cry of the future.

Balashankar Ullasram (1859-1898) adopted the poetic attitudes of Hafez and some other Persian poets and had a transient popularity. His work *Klānta Kavi* (1907) is a literary curiosity. Harilal Harshadrai Dhruva (1856-1896), the author of *Kunjarihāra* (1896), was a scholar and a poet. Some of his poems are still cherished, but more for their patriotic fervour than for their literary art, which was moulded on that of Narmad.

IX

But the most formidable figure of the period under survey is Narsinhrao, Bholanath Sarabhai Divatia's son (born 1859). His works include *Kusumamālā*, The Garland of Flowers (1887), *Hṛdayavīṇā*, The Heart's Lute (1896) and *Nupura-jhankāra*, The Jingling Anklets, (1914) being

collections of odes and lyrics; *Smaranasaṁhitā*, The Song of Memories (1915), an elegy on the death of his son; essays mostly on literary topics, some of which are now collected in *Manomukura*, The Mirror of the Mind (1924), *Abhinayakalā* (1932), and *Vivartalilā* (1933), a work on histrionic art *Premānandanā-nāṭako*, The Plays of Premānanda (1909); *Jodāṇi*, Spelling (1905); *Gujrati Language and Literature*, Wilson Philological Lectures, Vol. I (1921) and Vol. II (1932), delivered in 1915 at the University of Bombay, being an exhaustive and scientific survey of the Gujarāti language *Smaranamukura*, The Mirror of Memory (1926), containing his reminiscences of some friends and relatives; and *Vas sonji Madhavji* Lectures (1930) delivered at the University. A poet, an essayist, a critic, a literary portrait-painter, a philologist, he has been in the front rank of our literature since his first work was published.

Kusumamālā, *Hṛdayavīṇā* and *Nupura-Jhankāra* contain poems, odes, sonnets and lyrics, reminiscent of English poetry of the age of Wordsworth and Shelley. About the time Govardhanram was writing the first part of *Sarasvatī-chandra*, Narsinhrao was bringing into existence a new poetry. For form, he went back to the vṛittas of Saṁskṛta prosody; for language, to a choice of Gujarāti words of accepted poetic value mixed with Saṁskṛta words; and he evolved a poetic medium of beauty. Accuracy and restraint of expression characterized every line. Poetry, for the first time, took to interpreting the beauty of a mood, a picture, a phenomenon of nature, impressing the commonplace in life and nature with an inner significance. There was a freshness of outlook in some poems; pensive sweetness in others; imagination and emotion lent charm to every one of them. Even the poem dealing with so common a subject in Gujarāti poetry as the condition of the hapless widow, was invested by him with such delicacy and emotion as to become, for the first time, a thing of art. With *Kusumamālā*, Narsinhrao began the age of romantic poetry in the language. Some others, coming after him, improved upon his art, but none, except Nanalal, has so far created a different tradition.

x

With the new atmosphere of later times and under the shadow of a great domestic affliction, the ripe powers of the poet produced, in 1915, his masterpiece, *Smaranasaṁhitā*, one of the few great poems in the language. It is full of self-restraint and dignity. Artistic expression is clear as crystal and is reminiscent of the Saṁskṛta masters. A quiet, pensive sadness overshadows the poem from its very beginning.

The heart does not smile; for, to-day, I feel helpless. And yet it sheds no tear, though I am heavy with burden.

I do not like to speak, for my heart is weighted with muteness. But as the burden flows in words it grows lighter.¹

The poet is oppressed with despair.

On the chess-board of the world, life is but an unequal game; for, we play it against a Power, strong and yet invisible. Deluded, we believe the pawns are ours; but the Power takes them as It likes. We play new and yet newer moves to save them, but the hidden Power baffles us.²

Hope is gone.

The last remaining string of the lyre of hope is broken. Child! On your last string alone depended life.³

With the aid of philosophy and religion, he commences a search for his departed child. Helplessly he cries:

The door does not open, and my feet are sinking. Am I sinking in the mire? I know not. Religious fervour! Brother! Divine Faith! Mother

mine! I sink deeper. Extend me a helping hand. Save me from sinking in the mire.¹

The poet searches for his beloved child.

In the lap of midnight, the stars twinkle. In the waves of the sea, thunder is heard as of the clouds. I see the stars; I hear the thunder; and they tell me of you. At every step I find your foot-prints. How shall I believe that you are not there?²

Then, from star to star, in the moon and the sun, the poet looks for the child but in vain. Ultimately he finds the key; the doors yield; and he finds the voice of his son praying to the Merciful. The little prayer, simple and spontaneous, is a gem of faultless beauty.

Open Thy doors of joy. Oh Merciful! Open Thy doors of joy. I have fast crossed the forest of life. Simple child as I am, I now stand at Thy door. Darkness is no more; light shines before me. Take thy child to Thy heart, Oh Merciful! Open Thy doors of joy.

Ceaselessly, fondly, I have repeated Thy sweet name. Now speak with Thy child with love. Thy child is now here; he thirsts for the Divine. Shed on him the nectar of Thy love. Oh! Merciful! Open Thy doors of joy.³

The poet regains hope and faith, and meditates on life, death and God. But the artist never abdicates in favour of the metaphysician or the theologian. With a rare delicacy of feeling, he reminds himself of how Śāṅgāla and

(१) ઊંડે નવ દ્વાર એ; પાય મુજ નીચે સરે;
 ક્યાં કલુંછું કળણમાં? મુજને ખબર કંઈ નવ પડે.
 ધર્મબદ્ધ! મુજ બંધુઓ! દિવ્ય શ્રદ્ધા! માત ઓ!
 કળણકર્ડમ દૂબતો કો રોકજો ધરી હાથ ઓ!

(२) મધ્યરજનિ-ઉછંગમાં તારલા ચમકી રહ્યા;
 ઘોર સિંહતરંગમાં ધન ધોષ કંઈ ધુરકી રહ્યા.
 એ નિહાલું, એ સુણ, સુણ નિરહું ત્યાં તને;
 પદપદે પ્રસ્તક તું, ક્યમ માનું તું નથી કો ક્ષણે?

(३) મંગલ મંદિર ખોલો, દ્યામય! મંગલ મંદિર ખોલો!
 જીવનવન અતિ વેગે વટાન્યું, દ્વાર ઉમ્ભો શિશ્ય ભોળો;
 તિમિર ગયું ને જ્યોતિ પ્રકાશ્યો, શિશ્યને ઉરમાં લ્યો, લ્યો.
 દ્યામય! મંગલ મન્દિર ખોલો!
 નામ મધુર તમ રથ્યો નિરન્તર, શિશ્ય સહ પ્રેમે બોલો;
 દિવ્ય તૃષાભર આવ્યો વાલક, પ્રેમ-અમીરસ ઢોલો.
 દ્યામય! મંગલ મન્દિર ખોલો!

Sandhyāvati sacrificed their children for the sake of the Divine. He does not merely like to submit to His will, but he wishes for something higher.

I want to join my will to the Lord's. True sweetness flows only when the two currents mingle.¹

He does not love discord, for universe is but the harmony of the Absolute.

Hidden indeed is the scheme of this music, so grand. One Divine Master alone leads the orchestra; and I am but a feeble human worm.

How dare I find fault with this divine music? How can I disturb its harmony?²

The poet's only wish is so to sing that his purest notes may harmonise with the eternal symphony. He thinks of death, and adversity. Are not the unhappy blessed? For their sorrows are counterbalanced by a single tear of a Buddha anxious to relieve them. But why was death created? The poet gives the answer, his interpretation of nature unobtrusively uniting with the sadness of his heart:

The brilliant orb of the Sun is overspread with a dark cloud. It is an unfathomable scene. And yet behind the cloud's dark shadow, the luminary flames in eternal splendour. Likewise, the dark patch of death breaks up eternity but only for a moment; beyond its darkness flows the splendorous sea of eternal life. In life's endless flood, death is but a bubble. Again and again the bubble bursts; and the sea surges ceaselessly.³

(1) ईश-इच्छासंगमां भेलुं इच्छा माहरी,
वे प्रवाहो एकठा धातां मधुरता छे खरी.

(2) गूढ छे कंइ योजना भव्य ए संगीतनी,
एक योजक दिव्य ते संगीतनायक रहे बनी;
मन्द मानवकीट हुं दिव्य ए संगीतमा
दोष क्यम काढी सकुं? क्यम भंग करुं स्वररीत्यमां?

(3) काळा धने उज्ज्वल सूर्यविम्ब
ढंकायुं,-ते चित्र दीसे अगम्य;
तथापि काळी धनदायपूठे
ज्योति रहो ज्ञालहली न कदी य खूटे;
मृत्युतणी स्थामल छाय ढांके,
अनन्ततामां क्षण भंग दाखे;
तथापि ए छायनौ पेलौ पारे
देदीप्यमान चिरजीवनसिन्धु म्हाले;

The whole poem is thus inspired by restrained feeling, sanity of outlook and unfailing hope. The personal touch is so subdued that the expression of a personal bereavement becomes a sad, pensive song of a universal human mood.

XI

Accurate and precise in literary execution, Narsinhrao has used his learning, power of analysis and critical faculty to constitute himself the censor of the literary world. Inaccuracies and vagaries, a new literary phenomenon, a new sentiment, a new use of a word, mistakes of every literary man have been ruthlessly examined and exposed by him. He worships precision, and compels others to bow before it. And scarcely has an author written in the language without an anticipatory shudder at what Narsinhrao may have to say about it when published.

In his *Manomukura* most of his earlier critical essays are collected. They are judgments written in a language of great power by a very competent judge, determined to show no indulgence and often no courtesy. Literary criticism, thus, has been elevated to a responsible and conscientious art. The work, in which he discusses Premānanda's plays and holds them to be forgeries, is a masterpiece of exhaustive analysis and will long remain a model for aspiring critics. None can interpret the beauties of a new work as Narsinhrao can; but he will not do it often. His severity always stifles the creative art of the critic in him. His lectures on philology were the result of a life of scholarship, industry and accuracy, and Gujarāta may not see their like perhaps for decades. *Smaraṇamukura* distinctly adds to the literary stature of the author. This work is a collection of pen-portraits, in which the individuality of some well-known friend or relative of the author is presented on the background of intimate details.

अनन्त आ जीवनसिन्धुमध्य
 मृत्यु बने बुद्धुद्, तेह सद्य
 जाए फूटी जो ! कंइ वारवारे,
 ने सिंधु तो वही रहे अविराम धारे.

The life-like portraits of the author's parents and of Mani-shankar Bhatt disclose great literary art.

He has given to the literature a great prose style, precise, polished and faultless. It is capable of expressing the most abstruse thought or the finest shade of emotion ; is always severely pointed, often sternly judicial ; sometimes, as in *Smaranapamukura*, breaking up into little, pointed and picturesque sentences ; and, if the subject happens to fall within the very restricted limits of the author's sympathy, tender, soft and caressing. Reformer by tradition and outlook, he has been highly appreciative of Western influence ; and at the same time he has accepted the intellectual and literary elements for which the Samskritic revival stands. In the literature of the period, he represents for the first time a harmonious adjustment of the influences of England and India. An intellectual aristocrat of the romantic school, he, in worshipping too high a standard, has failed to sympathise with his times.

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CHAPTER III.

ACHIEVEMENTS OF THE SAMSKRTIC REVIVAL.

(From 1888)

Manishanker Ratnaji Bhatt (1867-1923)—*Pūrvalāpa*—*Cakravāka Mithuna Khaṇḍakāvya*—Sursinh Gohel, Kalāpi (1874-1900)—Tragedy of his life—*Kalāpi no Kekārava*—*Hridayatrituṇi*—His poetry—Ramanbhai Mahipatram Nilakanth (1868-1928)—*Bhadrabhadra*—*Rājno Parvata*—*Kavītānsa Sahitya*—Behramji Malabari (1863-1912)—Ardeshir Framji Khabardar (Born 1882)—*Kalikā* (1926)—*Dārāsanikā* (1931)—Balvantrai Thakore—(Born 1869)—Sāṃskṛta works rendered into the language—Nanalal Dalpatram Kavi (Born 1877)—His influence on language—His garabis—His dramas—*Jayājayavita* (1914)—*Viśva-gītā* (1927)—*Khaṇḍākhāyana*, a new form in literature—*Saṅghāmitrā*—(1931)—His Prose—His romanticism—Janmashankar Mahashankar Buch (Born 1877)—Fiction—Stage—Dahyabhai Dholshaji (1862-1906)—Old Gujarātī literature—Ranjitram Vavabhai.

Samskṛtic revival, once firmly established and vitalised by English influences fertilised many fields of literature. Its great achievements were the new poetry, subjective, lyrical, word-perfect; the new forms in which it was cast, the khaṇḍa kāvya, the khaṇḍa-ākhyāna, the lyric and the sonnet. And it made of garabī a thing of perfect beauty and grace.

I

Manishankar Ratnaji Bhatt (1867-1923), otherwise known as Kānta, was a poet of high order but limited compass. Most of his poems are now collected in a volume entitled *Pūrvalāpa*. Among his prose works, his two dramas, *Guru Govindsingh* and *Roman Svārūjya*, scarcely touch the artistic level of his poetry. He wrote essays in a graceful and chaste style. His *Eka Devīnūnī Vṛttānta*, a translation of an episode from Goethe's *Wilhelm Meister*, is exquisite.

His eminence in literature entirely rests on his poems. Though composed about the time the early poetic efforts of Narsinharao were being published, they exhibit a complete harmony of Samskṛtic and English influences previously unknown to the language. The best of them are

Vasantavijaya, The Triumph of Spring, and *Cakravāka-mithuna*, The Pair of Cakravākas, In form they are what has come to be known as *khaṇḍa-kāvya*: a short poem partly narrative and descriptive, with dialogue of lyric charm, each dominant mood being expressed in a suitable *Śāṁskṛta vritta*. In giving the *kāvya* a fresh and plastic form, the poet has given to the literature an art-form of great beauty and possibility. The delicate lingering beauty of expression and sentiment in these two poems caress the reader like the touch of a loved hand.

Nature was to him a mistress to be adored with a sensuous longing. In *Vasantavijaya* we have a description of spring.

Slowly and gently the wind blows, laden with pollen. The creepers spread fragrance all around. The eyes are delighted. The cuckoo, sitting one knows not where, sings a delightful song. The loving heart, shaken, melts; and control disappears leaving desires free.¹

Cakravāka-mithuna is based on the myth that these ancient symbols of undying love live together during the day, but have to spend the night in separation and in vain efforts to find each other. A pair of cakravāka birds lived in a range of mountains. The sun began to set.

The waters of the river grew dark. The rays of the sun reached the mountain tops. The beloved, in fear, embraced the mate, agitated over the impending separation.²

The pair was young and loving, eternally absorbed in mutual love.³

1. धीमे धीमे छटाथी कुमुमरज लइ डोलतो वायु वाय,
चोपासे वल्लिओथी परिमल प्रसरे, नेत्रने तृप्ति धाय;
बेसीने कोण जाणे क्याहि परमृतिका गान स्वर्गीय गाय,
गाली नांखे हलावी रसिक हृदयने, दृतिथी दाव जाय.
2. सरितनां जल कृष्ण जरा धयां,
किरण सूर्य तणां चिखरे गयां ;
सभय नाथ प्रिया हृदये धरे,
विरह संभव आकुलता करे !
3. विहगयुग किशोर रसज्ज ए,
रस महींज परस्पर मम ऐ.

They always looked at the sunrise together from on high; in joy and sorrow, a moment's forgetfulness sent them mad.¹...

They played hide and seek in the boughs the whole day long. And when the beloved bathed in the stream, the mate poured water over her head²...

But their love was insatiate; their desire for love never faded.³

Their one desire was to escape the darkness which was to separate them, and as the sun sank in the west, they flew higher to see its setting glory. The orb of the sun touched the sea.

In every fibre they burnt at the thought of impending bereavement. They separated; but, unable to suffer the pain, they met again. As the moment of torture, by fate decreed, came near, they drew close to each other. The lovers, courageous though they were, were faint.⁴

The beloved then addressed the mate thus :

Lord ! Let us live amidst these stones no longer. Why, Oh, why should we suffer thus ? Let us go where the sun shines for ever—where fate has a more generous heart. She spoke thus and stopped; she had no courage left. The lovely female, bereft of hope, wept; and the lover wiped the tear with his delicate wing.⁵

1. ઊંચે બેસી રવિદદ્યને જેહ સાથે વિલોકે,
ઘેલાં જેવાં ક્ષણ સ્મૃતિ થતાં જે દિસે હર્ષશોકે.
2. વિસુખ એકલી ન્હાતી પ્રિયા શિરે,
પતિ જહ અભિષેક કદી કરે !
3. પ્રણયની પણ તૃસિ થતી નથી :
પ્રણયની અભિલાષ જતી નથી :
4. રોમે રોમે વિરહભયની વેદનાથી બલે છે,
હૂટી હૂટી, સહન ન થતાં, મત્ત પાછાં મલે છે ;
વેલા થાતાં વિધિદમનની ગાત્ર ખેંચાય સામાં,
પ્રેમી બંને ધૃતિ અતિ છતાં થાય સંમૂઢ આમાં.
5. પાષાણોમાં નહિં નહિં હવે આપણે, નાથ ! રહેવું :
શાને આચું, નહિં નહિંજ, રે ! આપણે, નાથ ! સહેવું !
ચાલો એવા સ્થલ મહિં, વસે સૂર્ય જેમાં સરૈવ,
આનાથી કૈ અધિક હૃદયે આર્દ્ર જ્યાં હોય દૈવ !
પ્રવદતાં અટકી ગઇ એ અહીં,
અધિક ધીરજ ધારી શકી નહીં ;
થહ નિરાશ હવે લલના રૂવે,
મુદુલ પિચ્છ થકી પ્રિય તે લહુવે !

He replied :

Your words break my heart. They express my heart's inmost wish. My patience is at an end, loved comrade ! But where the days are long, the nights are long too. How can love hope for everlasting happiness ? Let us destroy separation, aye, even life itself. While the sun is yet in the sky, let us meet the unknown ; close our eyes and attain unity.¹

His lyrics have no exotic flavour in them. They came fresh from a heart open to a vivid emotional experience and paved the way for Nanalal's artistic creations. This experience was reality to the poet, its literary expression but an accident ; and hence the fresh, warm charm of his poems. But religious devotion captured his imagination ; he fell under the influence of Swedenberg ; and literature was the loser.

II

Kalāpi, The Peacock, is the name by which literature knows of the short-lived Sursinhji Gohel, Thakor of Lathi (1874-1900). His works are : Poems collected in one volume, styled *Kalāpiṇo Kekārava*, The Notes of a Peacock, (1913) ; *Kashmīrno Pravāsa*, Travels in Kashmir ; *Māla ane Mudrikā* (1912) a novel ; *Kalāpiṇā Patro* (1922), Letters ; *Sainvāda*, Dialogues and Letters on Swedenborg (1923) ; and *Nārihrdaya* (1923) a novel.

At sixteen he married two wives, the favourite being styled by the poet Rama. But the sentimental prince fell in love with Shobhana, a maid of the princess, who came of a community from which the male and female attendants of the chiefs of Kāthiāvāḍa are drawn. She was 'a piece of kacchi stone' at first, but the poet's love and training turned her into a gem. He was prevailed upon to give

1 हा ! शब्दो आ सरल सरखा मर्मने तीव्र भेदे,
 गर्भात्माने स्फुरित करता धैर्यने छेक छेदे ;
 लंबा छे ज्यां दिन, प्रिय सखी ! रात्रिए दर्दिं तेवी,
 आ ऐश्वर्ये प्रणयसुखनी, हाय ! आशा ज केवी ?
 अवर कांइ उपाय हवे नवी :
 विरह, जीवन, संहरीए मधी :
 गहनमां पडीए दिन देखतां :
 नयन मीची करी दइ एकता !

her away in marriage to a member of her caste. The poet was, however, heart-broken, and the anguish of his heart came out in an impassioned cry in his verse. Ultimately he got her back, and married her. This is a very trivial, and not an unusual, incident in the life of an Indian chief. But the poet's soft heart made him highly susceptible to all influences. He felt he was ruthlessly pursued by his little world and decided to give up his *gādī* when sudden death ended his life. He died at the age of twenty-six, a victim as much of his environments as of his sensitiveness.

Sometimes, when he affected a poetic style flavoured with Urdu words, he came to grief. 'He misused Persian words and travestied the conceits of a Hafez and a Sadi, a Hali and a Nazir.'¹ But, where he followed the path which Manilal, Narsinhrao and Manishankar Bhatt had laid before him, he was very successful. The higher art of Narsinhrao or Kānta was beyond him; but he more than made up for it by the subjective intensity with which he infused every line he wrote. He invested ordinary Gujarāti expressions with such feeling as to transmute them into elements of a poetic style.

He loved to call himself a peacock; and like that soft-hearted bird, he uttered melodious notes quivering with high-strung emotion as no one else in the language could. He was sentimental, highly susceptible to environment, and displayed all the enthusiasms and defects of youth. Incessantly in quest of beauty and a visionary by nature, he had a live sense of wonder and delight. Everything appealed to his heightened sensibilities and with a loving hand, he extracted the inner beauty of a lotus plant, or a wounded deer, a widowed heart, or a scene in Kashmir.

Passion, sentimentality, a vague longing for freedom and a morbid love of tears, a penetrating sadness and a sensuous love of nature—all these he had; and he gave profusely of his wealth in his poems and letters.

III.

The bulk of *Kalāpino Kekdrava* consists of *Hṛdayatṛipuṇḍ* and the poems associated with it. They form a lyrical

1. D. B. Zaveri: *Further Milestones in Gujarati Literature* p. 87.

autobiography of a sentimental and love-lorn swain, in which all his poignant moods are laid bare. He could not think of meeting his beloved without being fascinated with the tragic side of it. In his *Jyāñ Tūñ Tyāñ Hūñ*, 'Where you are, There I am', he sings:

I could not live with you, dear. I live in separation, consumed by its fire to ashes. Love! Is life so dear to me that I should bear this living torture? Shall I have to live without you in this world? What shall I do? Go about as a fakir with my body besmeared with your ashes? Dear! Death, even, shall not divide us; its dread darkness shall not deprive me of you—no not even a little. If you go, I will not be left behind. I do not covet life. Go and live in Heaven; and there I will follow, your bond slave.¹

In *Hṛdayatṛipuṭi* the poet weaves his sentiments round the ancient but ever-new subject of the eternal triangle. Under the shadow of green trees, Shobhana, the six-year-old orphan girl, weeps over the loss of her guardian. 'The soft hearted Evening wipes the tears from her closed lotus-eyes, and herself sheds starry tears in sympathy.'² Rama comes to her. She is noble in her walk and speech; for, 'the blood of Kshatriyas flows in her veins, fiery and divine.'³ She offers solace to Shobhana: "I shall be what you desire, a friend, a mother, a sister."

After two years, Rama is married; and when she goes to her husband's house, she takes the devoted Shobhana with her as a maid. Six years pass by uneventfully.

1. संयोगी तुज ना बन्यो, विरहमां जीवुं बनी भस्म हुं,
प्यारी ! शुं दुःखदाह, शुं जीवित छे प्यारू मने एवडुं ?
एवुं शुं बनशे, प्रिये ! जगतमां तारा विना हुं जीवुं ?
तारी खाक लगावी अंग पर शुं बावो बनी हुं फरूं ?
ताराथी मुज आ द्विधा नहि बने हैयुं, प्रिये ! मृत्युथी,
मारी तुं नव लेश ओछी बनशे ए कालरात्रि थकी;
तुं जातां नहि हुं रहुं, जीवितनो लोभी नथी हुं नक्की,
तुं स्वर्गे कर वास, के समजजे आ दास उभो तहीं !
2. मीचेलां ए नयनकमले सारतां अश्रुविन्दु,
संध्यानुं ए हृदय गळतां तारलाअश्रु आव्यां !
3. देना म्हों पर ने नसनेस महीं उच्चार ने चाल्मां,
क्षत्रीओ तणुं उग्र दिव्य झळकी लोही वहेतुं द्वतुं.

The heart of Rama's husband was soft like a lotus. Divine love gently dripped from it. A sweet smile always played upon his lips, and a joy was over his limbs.¹

But none knew, not even he himself, that his heart flowed through chasms of unknown thought and that he was unhappy. Once he sees Shobana, and falls in love with her.

"I yearn for Rama," he says, "and my heart longs for the poor little girl. And Rama loves both of us alike."² A conflict of emotions tears the heart of the hero.

Love drives me to break all fetters; Duty draws me to my prison, to die in misery. Here is Duty; there, Love; and, between them, all that is left to me is tears. Duty is at war with Love; and what is left is death.

If the beloved seeks your shelter, you dare not give it. But if she seeks your shelter, how dare you drive her away? To the loving wife, the word is pledged, "I shall not be any one else's." But if the pledge is kept, the beloved will die.

Why do you struggle in mid-air? Go deeper still, break through obstructing rocks: Love divided is never diminished—Love is the Lord of all the earth.³

1. हृतुं तेतुं हैयुं कमल सरखुं कोमल, अने
हतो तेमां दैवी प्रणयरस मीठो टपकतो;
हृतुं तेने म्होंए मधुर स्मित कांइ चळकतुं,
दिसे तेनां गात्रो पुलकित थतां हर्षमय सौ.
2. रमाने हुं यातुं ! मम हृदय याचे गरीब ए !
रमाने तो न्हालां हृदयद्रय छे एक सरखां !
3. प्रणय घसडे तोडी देवा अहो सहु पिजरां !
फरज घसडे केदी थावा अने मरवा दुःखे !
फरज हृती आ, पेली प्रीति ! रह्युं रडवुं हवे !
फरज लडती प्रीति साथे ! रह्युं मरवुं हवे !
शरण प्रणयी आवे तेने रखाय अरे नहीं !
शरण प्रणयी आवे तेने कढाय नहीं वली !
वचन प्रियने आपेलं, "हुं थईश न अन्यनो "
वचन प्रियनुं पाळे तेथी मरे दुःखी दिल को !
अरे ! शाने आबो अधवच रहे तुं लटकतो ?
हजु जा ऊंडो तो पड सहु तहीं तूटी पडशे !
विभागो कीधाथी प्रणय न कदी न्यून बनतो,
अने तेथी, भाई ! प्रणय प्रभु छे आ जगतनो.

Ultimately they—he and Shobhana—meet; and Duty loses the battle.

Fear was cast aside; heart beat on heart. Lips of love wiped tears of anguish. Sweet Time; first Love; Unity divine! And the glowing hearts shared the joy of the festive moment.¹

Rama sees them together. Her faith in her husband, her Rāma, as she calls him, is gone. She is heart-broken. The lovers also see their hour of trial come.

Their eyes opened; they saw an earthquake shattering a universe...They bade adieu. Seeking mutual forgiveness, they parted in tears.²

Rama orders Shobhana to leave the house. The hero bows to the inevitable, but, overborne with grief, lies dying. The forgiving Hindu wife relents. She tells Shobhana :

You cannot live without my lord; without you, he will die. You are his. May both of you be happy.³

The hero is delirious. He exclaims :

“Rama, my heart, forgive me. Dear, I go yearning for you. Give me your hand; keep it close to my heart. And Shobhana, close my dying eyes”And the three hearts were lost in one dream, as when two rivers flow together into the sea.⁴

1. डर नव रहो ! हैये हैयुं रहुं धडकी, अने
प्रिय अधरथी अशु उन्हां ल्लाई गयां सहु !
समय मधुरो ! प्लैली प्रीति ! अने रसएकता !
हृदय नवलां ल्लाणुं एवुं सुखे मचवी रहां !
2. हैयां ताणां नयन ए उचडी गयां, ने
ब्रह्मांडकम्प सरखुं कंई नेत्र देखे !
रे ! शुं थयुं ? कथम थयुं ? कथम खून कीयुं ?
ते सौ रहुं तरी ज स्वप्न शुं नेत्र पासे !
चेल्ली सलाम करी नेत्र पञ्चां विखूटां !
याची क्षमा गळगालां विखूटां थयां ए !
3. “ पियु विना तुं जीवी ना शके नकी,
“ न तुं विना ए पियु देह राखशे.”
“ थई तुं एनी ! सुखियां थजो तमे ! ”
4. रे रे ! रमा ! हृदय ओ ! कर माफ ! व्हाली !
हुं जाउं छुं ! तलसुं छुं ! कर माफ ! व्हाली !
छाती परे कर हवे तुज राख ! व्हाली !
ने शोभनाकर वती मुज नेत्र चांप !

A vein of morbid world-weariness ran through his poetic effusions from his boyhood, when he sang: 'A person already consumed needs no ashes to turn ascetic.' In *Amārā Rāha*, 'Our Path,' he sang:

Ye slaves of law ! Who made the laws ? But to the slaves, what shall I say ?
Our path lies the other way.

We love not pomp, nor fame, nor love. No, no, our path lies the other way.¹

And in his pathetic poem *Tamārā Rāha*, Your Path, written a few days before his death, he addresses God like a Sufi poet.

I am tired, Love, waiting and waiting for You on Your path. In hope, I was happy. But now I am spent, Love !

I could not do anything ; nor can I do it to-day ; and nothing, nothing can I do any more. Love !

Only the trouble will be Yours, whatever happens. I am done for. Pray, send a reprieve. Ultimately You have to forgive everything. Then, why not do it to-day, Love ?

But except when his sensibilities were wounded, his output was common-place, as appears from *Hamirsinha Gohel*, a fragment of the epic which he attempted.

IV.

His prose was clear and direct, and exhibited all the emotional qualities of his verse. *Kashmirno Pravāsa* is the travel diary of a very sentimental lover of nature. His *Patro* contains some fine letters in the language. They show him to be a considerate ruler, a thoughtful and studious man, a true friend, a man of generous impulses who longed to live nobly, a genuine poet in real life. After his marriage to Shobhana, he writes to Lalita, the poet.

What you have heard is all true. Perhaps you may not know how patiently I have suffered what fell to my lot. How was a little girl to bear insufferable torture as of hard labour in gaol. She was dying ; she would have been perhaps dead in about three months. I was not high-minded enough to kill her for the sake of law or morality ; and I fell in order that she may be saved I do not suggest that I did this for an unselfish purpose ; but, in what I did, I see an effort to rise higher, not to fall. I could not bear it. If you knew how the girl was placed, you would have come to assist me. But the world must

1. गुलामो कायदाना छो ! भला ए कायदो कोनो ?
गुलामोने कहुं हुं शुं ? हमारा राह न्यारा छे !
नहीं जाहोजलालीना, नहीं कीर्ति, न उल्फतना—
हमे लोभी छीए, ना ! ना ! हमारा राह न्यारा छे !

take me to be a sinner at present; I could help the girl only after I had decided to invite this verdict. But this is justice as my heart gives it; real justice lies with the Lord.

His early death was an irreparable loss to literature.

V.

Sir Ramanbhai Nilkanth (1868-1928), son of Mahipatram Ruparam, represented Western tendencies of the period as against Govardhanram and Manilal. His works were: *Bhadrambhadra* (1900), a satire; *Rāino Parvat*, a play (1914); *Hāsyamandira*, The Temple of Laughter (1915); and *Kavīdāne Sāhitya*, Poetry and Literature, in four volumes, a collection of essays principally dealing with literary criticism.

Humour had not been much appreciated in Gujarāta, the dominant tendency among critics and readers being to look upon it as levity. The efforts of Dalpatram and Navalram to write a burlesque or a farce had not received encouragement, though on the stage a broad comic piece, the survival of the *bhavāi*, was always retained to tickle the ears of the groundlings. Ramanbhai was temperamentally different from many other authors of the period; he always appreciated humour and managed to have his sly laugh in conversation, in an essay, or in a dissertation on philology. And as a reformer and a literary opponent of the Mansukhram school, he took terrible revenge for the numberless satires on the reformers by writing *Bhadrambhadra*. In this work the reactionary in life and the Samskrātist in literature is held up to merciless ridicule.

Daulatshanker, an orthodox Brāhmaṇa, who talks Gujarāti a la Mansukhram, or much worse, is visited by the god Śaṅkara in a dream. The god asks him to change his name, as one of its component was a Persian word 'daulat', and to launch a crusade against the vile reformers, who, among other things, advocate the compulsory remarriage of all widows dead and alive. Up springs the devout Brāhmaṇa, changes his name to Bhadrambhadra (literally, good-good), and, in company with his loyal Sancho Panza, Ambaram, comes to Bombay to take part in a meeting, held at Mādhavbag, to defend the Sanātana

Dharma against the reformers. Then follows a series of extravagant adventures, Bhadrambhadra talking in Samskṛta compounds and tilting at windmills. A few chapters are taken up with the trial of Bhadrambhadra for assault in a magistrate's court, during which the murder of a cockroach forms a source of endless mirth. We take leave of the hero at the time when he is playing god Śaṅkara among his disciples.

The book has no humour, if by humour is meant, in Carlye's words, 'sympathy with the seamy side of things'. It is bitter mockery. The satire often disappears, giving place to an extravagant burlesque. The story is poorly told in places and lacks organic unity. The work is rendered enjoyable by absurd situations and still funnier Samskṛtised Gujarāti. Bhadrambhadra, the pretentious fool with his holy enthusiasm 'to secure the ever-rising glorious triumph of eternal Arya Dharma', is an immortal figure in Gujarāti fiction.

His sketches in *Hāsyamandira* describe funny situations and incidents. Many of them are characterized by absurdity and poverty of dramatic presentation. His *Rdino Parvata*, a drama, unsuccessfully seeks to engraft the creed of social reform on to a plot taken from a folk-tale.

His work as a critic was valuable, and, in one sense, constituted a distinct advance both on Navalrām and Narsinhrao. In his *Kavitāne Sthitya* he tried to formulate a theory of artistic and literary beauty. It was unfortunate that his theories failed to exercise an active influence on the output of contemporary literature.

VI

Though what is known as Parsi Gujarāti was used by a large number of Parsi authors for the benefit of their community, some, in search of purer artistic expression, resorted to Gujarāti proper. The poetry composed by Parsis upto about 1880, was considered by Behramji Malabari, a Parsi critic, as a rank growth. Malabari himself (1863-1912) was a poet of some merit, working on the lines of Narmad and Dalpat. His *Anubhavikā* (1894) and *Samsārikā* (1898), however, lacked the higher art of his contemporaries.

Sohrab Palamkot, Dady and Pestonji Taraporewalla, and some others followed Malabari with success.

Bomanji Kharshedji Framroze (1846-1920) known to the public as Dhakanji-bin-Makanji and Birbal also wrote novels, stories, sketches, and verses. But the classical revival brought the Hindus under Samskrtic influence, while a desire for Anglicisation destroyed the influence of Persian among the Parsis and prevented them from keeping pace with indigenous lines of development.

The poet of the community, however, who can rank with the best in the language is Ardeshir Framji Khabardar (Born 1881). He began his poetic career under the influence of Narmad, which he soon outgrew. His receptive mind and sense of art, from time to time, fell under the spell of several literary and cultural currents in Gujarat. His works are *Kīvyarasikā* (1901); *Vilāsikā* (1905); *Prakṛīśka* (1908); *Bhāratano Taṅkāra* (1919); *Prabhātano Tapasvī* (1920); *Sandeśikā* (1925); *Kalikā* (1926); *Bhajanikā* (1928); *Rāsa Candrikā* (1929) and *Darśanikā* (1931). The first five contain poems composed on different occasions and under varying influences. His garabis and songs are charming, his language is invariably graceful, and his command of metre admirable.

But it was in *Kalikā* that he outgrew all extraneous influences. *Kalikā*, The Bud, is a long poem containing three hundred and seventy three stanzas in blank verse, muktad-hārā, devised by the poet himself. The whole work is in praise of the beloved, each verse being a complete word-picture of a mood, or an incident, often a metaphor worked out in detail. There is no plot, no character, no dramatic situation, not even fervid subjectivity. Imagination is, in places, smothered under detail; nothing is left for the reader. Poetry, to be great, must have the supreme art of seeming a living spontaneous growth; but this poem is a museum of small works of art, chiselled to a uniform shape and linked together only by a serial number. Some of them, however, are word-perfect, lovely in colour and proportion, full of exquisite, though, at times, extravagant fancies.

On the sea-shore I stand, absorbed in thought, looking at the orb of the sun, half-risen on the rim of the morning sky. I feel like taking a boat, cross the seas, and go through the arched orb to the shore beyond. Likewise, my beloved rose on the horizon of my life; I saw her soul risen like unto this arch,

Then boldly, I let afloat my little craft. Lo! The arch has come. What will the beloved now say? ¹

A fancy is often delicately worked out.

I am fascinated with the mogrā flower, dropped from my beloved's braid. It lies like the moon on the door step of the sky, fallen from the hair of departing night. ²

Sometimes, he invests a line with a rare magic by the use of homely words.

You think that once you were not mine. But, remember, it was I who discovered your soul. You are mine—solely mine. I am your saint, and I am your hero. ³

And yet one more fancy :

She suspended a rope, rainbow-like, to branches of the mango tree, tall and stately like the trunks of an elephant. My beloved swung and swung on it. And her feet, like pillars of astral light, touched the sky. In the door, stood her mother, aghast. "Come down. What a whim for a girl!" she cried. And like a falling star, aye, the tear of a god, she slipped to the ground. ⁴

1. प्रभाते दिगंत पर अर्ध सूर्यविम्ब उगे,
जोतो तेने सिंधुकांठे करु हुं विचार,
जाणे बेसी नौकामां त्यां सिंधुने बटावी आखो
सूर्यना म्हेराबमांथी जाउं पेली पार !
जीवनदिगंत पर प्रिया ज्यारे उगी एवी,
दीठो में त्यां एवो एना आत्मानो म्हेराब :
शैर्यथी समुद्रे मारी नौकाने झूकावी में त्यां—
ओ आव्यो म्हेराब !—प्रिया देशो शो जवाब ?
2. चाली जती रजनीना केशमांथी खरी पडी
क्षितिजना आंगणामां चंद्र पञ्चो होय,
प्रिया केरी वैणीमांथी खरीने पडेलुं एवुं
मोगरानुं फूल देखी मन मारुं मोह्य.
3. हती नहीं प्रथम तुं मारी एम धारी लेती,
पण तारा आत्मातणी कीधी मेंज शोध ;
तेथी तुं तो थई मारी पोतानी विशेष हवे :
हुंज तारो जोगीओ, ने हुंज तारो जोध.
4. ऊंची गजसुंद जेवी आंबानी बैङडाळी वच्चे
मेघधनु जेवी लटकावी दोरी एक,
प्रिया बेसी तेनी पर हींचको चढावे चाके,
ज्योतिस्तंभ जेवा पग पूरो व्योमे छेक;

Another yet lovelier picture may be added :

On the margin of a lake two mango trees stand, their branches intertwined. By the winds inspired, they bend to look at their own shadows as they wave in the waters below. And so my beloved will stand with me some day, with arm entwined in arm. Then we shall look into the watery mirror, bending and again bending, with cheek on cheek and arm in arm.

Love ! In the liquid mirror as we look at each other, arm interwoven in arm, we shall see, not two bodies but one : its shadow only doubled. Lips fastened to lips, eye looking into eye, I will no more be what I was. Love, in my eyes you will see yourself. And I in thine will sink.¹

The lines of farewell are very artistically executed.

Go forth, my Song. Why lament over things which were so sweet yesterday ? What was perfect was the gift of the Lord ; what I could not see I could not gather. As affliction churned my heart to bitterness, it yielded me a flow of

गृहद्वारे ऊभी एनी बा ए जोती स्तब्ध बने—
 “ आवी के ? आ छोकरीना ए ते शा तरंग ? ”—
 खरता को तारा शी के देवना को अशु जेवी
 प्रिया सरी पडी त्याथी मारी दे छलंग !

1. तलावने तीरे जोड आबला छे ऊभा झूकी,
 डाळीमां छे डाळी त्यां ए बनेनी गुंथाई;
 नीचे रह्यां जळ्मां ते वायुप्रेर्या झूली झूली
 जोय निज छाया रुडी रही झूल खाई;
 तलावने तीरे एम गुंथी करडाळीओ त्यां
 एक दिन प्रिया ऊभी रहेशे मारी साथ;
 झूकी झूकी जोशुं त्यारे ऊंडा जळदर्पणमां
 गाल पर गाल अने हाथमांहीं हाथ.
 तलावने तीरे, प्रिया, ज्यारे करडाळीओने
 गुंथी रहेशुं आपणे त्यां जोतां एकमेक,
 प्रतिछाया बेबडी त्यां जोशुं जळदर्पणमां,
 जाणे जहार देह सरी गया ऊंडा छेक;
 अधरे अधर, नेणे नेण रहे गुंथाई त्यारे
 देहतणुं द्वैत जोतजोतामां हुं खोड़;
 प्रिया, मारी आंखमां त्यां जोय मात्र तनेज तुं,
 अने तारी आंखे हुं समायो मने जोउ !

nectar. Let bitterness be mine, sweetness yours. Go forth, my Song ! Give measureless joy.¹

Though the general effect is weakened by the wealth of metaphor, exuberance of imagination itself indicates distinct progress in a growing literature.

VII.

Darśanika The Mirror, is an ambitious work. It contains about six thousand lines in the zulāñā chanda which in Gujarāta has been associated with the prabhātiāns of Narsinhā Mehtā. It consists of nine meditative poems on different aspects of life, and are respectively headed (i) The uncertainty of life, (ii) The dance of death, (iii) The song of life, (iv) The pang of evolution, (v) The fog of religiosity, (vi) The chain of eternity, (vii) The unity of the Absolute, (viii) The duty of life, (ix) The universal religion of Love. This work is on the same lines as *Kalikā*; each section consists of a set of word-pictures or images. But here philosophic doubts rub shoulders with poetic attempts to read the inner meaning of things ; rhythmic meditation, often, becomes combative arguments in rhyme expressed through laboured metaphors. We stand lost in admiration at the craftsman's efforts to raise a structure out of numerous images, many of which possess beauty of language and conception. But inconsistent attitudes in different sections of the poems blur the vision of life which the poet attempts to present.

Few Gujarāti poets have achieved the simple grace of the lines :

To-day, the veil has fallen ; and the flood of light is in the sky. My soul

1. जाओ, मारां गीत; बधुं भधुरुं भधुरुं लाग्युं,
हतुं गई काले ते, शो तेनो अकसोस ?
भधुरुं जे लाग्युं ते तो प्रभुए दीधेल हतुं,
भधुरुं जे दीसे तेमां हशे दृष्टिदोष;
लाखोलाख दुःखोए जे मंथन हैयानां मांडयां,
तेनी कहुताए आप्या अमृतना ओव ;
कहुता सौ रहो मारी : भधुरता हो तमारी :
जाओ, मारां गीत, आपो आनेंद अमोव !

bathes in the colours of the setting glory. And nectar, in drops, lies in profusion everywhere.¹

The poet laments the uncertainties of life in a manner fresh even in Gujarāti.

Man is strong but only as a wave of the sea. Why does he joyfully throw up vain foam?.....

Man is an image made of light and shade. A rainbow is a sweet dream of the sun.....

The land of the gods is yet far far away; but, born of the earth, man always remains earthly.²

While speaking of man in a later section, the poet strikes a different note:

Man! Child of eternity! With a right to supreme joy! A million stars shine; so are you a star.....

To give, to give, and to give again, And yet again, to give—is wealth.

It is the joy of life; and its supreme fulfilment.³

1. आज आकाशनां पडळ उघडी गयां,
ज्योतिनी रेल रेलाय सधळे;

आत्म मुज नाहा तुज अस्तना रंगमां,
अमृतनां बिंदु वेराय ढगले।

2. सिंधुनी ऊर्मि शो छे सबळ मानवी
तोय उडवे कशां व्यर्थ फोरां ?

तेज अंधारनुं अजब आ पूतळुं.

किरणमय काय ने पलकमय छाय, पण
मेघधनु सूर्यनुं स्वप्न मधुरुं !

देवना देश तो हजी दिगंते रह्या,
माटीजायो रह्यो माटीडाह्यो !

3. मानवी तुं अनंतत्वनुं बाळ छे,
परम आनंद पर हक्क तारो;
कोड तारा ज्ञानुकता हसे विश्वमां,
ते महीं एक तुं पण सितारो !

आपवुं, आपवुं, फरी फरी आपवुं,
ने हजी आपवुं, एज रिद्धि;
एक आनंद ए परम छे जीवननो,
आपवामां परम जीवनसिद्धि.

VIII.

The principal works of Balvantrai Kalianrai Thakore (Born 1869) are: *Darśaniyū*, (1924) a collection of short stories; *Bhanakāra*, Echoes, Pt. (1917), Pt.II (1929), a collection of poems; *Ugati Juvitni*, Growing Youth (1923), a play; Lyric (1932); and other sketches, essays and addresses published from time to time. His prose style, though clear, weighty and thoughtful, lacks charm and elasticity. His essays on the lyric and on *Sarasvaticandra* are both excellent specimen of critical analysis and literary interpretation. He is an unflinching upholder of classic models, and has declined to trim his sails to suit the exuberance and irresponsibility of modern romantic authors, or the vulgarisation of literary quality in the interests of the man in the street. He never forgets the fundamental difference between literature of quality and that of education, propaganda and sensation.

The poems—many of them are sonnets—in *Bhanakāra* are splendid attempts to emancipate poetry from rhyme, assonance and time-measure. According to the author ‘poetic forms, which do not exist independently of music and do not flow unrestricted by recurring time measure, may be suited for song or recitation; but they fetter real poetry.’ Starting from this axiom, he presents lyrics which, however limited in number and variety, are characterized by perfect harmony of word and sense. Emotion is expressed with exquisite self-restraint. A little picture is drawn by deft touches, and the more it is viewed the lovelier it grows.

Bursting with love, I wander, seeking one who could well receive the flood.
By maddening thirst oppressed, I pine for one who could give me water
Wherever I look, I see but a struggling crowd of human forms. Oh! Where
shall I find the one who could sustain my heart? ¹

1. प्रणय—उभरे प्रेयों डुङ्डुं शीली शकनारने,
प्रणय—तरसे धेलो जाचुं पिलावनहारने :
बहु तरवरे मनुजाकारो जुओ दग जाय ज्यां,
पण हृदयने धारे एचुं कहो मळवुं क्यहां !

In another sonnet, the lover offers a mogrā flower to his lady-love with these words :

Look, my heart has as many petals as this mogrā. But how shall I tell you how dark they are?...Goddess mine! You have indeed come to save me: wait a while: a little time, I pray. I long to be myself first. Every petal of the mogrā in your hair is pure white: let me make my heart as pure, and then, I am yours.¹

The heroine replies :

Even if your soul soars eagle-wise in the sky, come down. Friend, take your twin-soul with you as you wing yourself aloft. With me, you shall be pure: With you, I will flower! Love! Let us create a new world, smiling with hope. Shall we sing? Or, tell me, shall we pray? The whole day round, the song of life I hear,—and the song of love and duty.²

After an inevitable separation, the heroine sends a charming message to the hero.

By day and night, I dream of you, my love. Come and give me, again, what's so familiar and yet so fascinating.

The fates had drawn me deep into waters, unfathomable; a tidal wave has washed me back to shore. I have come, no doubt: I know not where I went: I know not how I came. The thread of my life was spared; and in gratitude, I humbly pray.

The by-gone days, I remember, were once so real, dear; but they are now elusive as dreams. Come to me soon! Let your arms and lips stand witness: bring me the touch of sweetness and the eyes of love, and the words which bring eternal joy.

1. निहाल दल मोगरे, मुज उरे पडो एट्लांः
अने तुज समीप केम कहुँ कृष्ण ए केट्लां !

परंतु ग्रिय देवि, तुं उतरी हाथ मुज ज्ञालवा,
—जरा धीरज ! जरा वखत ! तलसुं पोत प्रकटाववा:

दले दल विशुद्ध आ कच विशे दीपे मोगरो,
दले दल विशुद्ध आ उर कर्ण,—पछी ताहरो.

2. अने गरह व्योममा तुज उडे ज आत्मा उचे,
नीचे उतर, लै उडाव निज साँही आत्मा, सखे.

पवित्र करुं हुं त्वने, खीलव तुं कला माहरी,
पियु ! सरजिये नवी हसती सृष्टि आशाभरी.
कहे करवुं गान ? बोल, ललकारिये प्रार्थना ?
पले पल उठे सुरो जीवन प्रेम कर्तव्यना.

For a season past, dearest mine, there sleeps a winsome burden where you placed your head and always asked, "Am I too heavy?" It is lovely as it sucks its lotus-toe with endless joy. Come, see it: look at its eyes: and, love, let me know who it is like.¹

The 'Mid-day of Love' is another lyric of beauty.

The moment of birth is far away; I scarcely can remember it. The moment of death is still far away, dim, non-existent. Overhead, lightening flashes; deep waters revolve. Behind in both lies concealed, darkness unfathomable. It is all pervading purusha and prakriti—Śaṅkara and Pārvati—You and I, I and You—the twins indivisible—Unity!²

The poet can strike a true note of pathos.

In your hour of decline, I had expected peace to come; the evening to smile, may be, for a moment; and the koel to sing. Expected that the wounds of the wounded will be healed; that my loved koel will swim across the perilous stream and, fever-free, rest on the happy bank.....But the expected came to

1. व्हाला म्हारा, निशदिन हवे थाय झंखा त्वमारी,
आवो, आपो परिचित प्रतीति बधी चित्तहारी.
दैवे जाणे जल गहनमां खेंची लीधी हती ते
आणी स्हेजे तट पर फरीथी म्हने छोळठेले;
ने आवी तोपण नव लहुं कयां गई, केम आवी,
—आयुदेंरी त्रुटी न गइ तेथी रहुं शीर्ष नामी.
ने संस्कारो गत भव तणा ते कनी सर्व व्हाला,
जाणुं सांचा, तदपि दौँसता स्वप्न जेवा ज ठाला;
माटे आवो, कर अधरनी रम्य साक्षी पुरावो,
मीठा स्पर्शो, प्रणयि नयनो, अमृतालाप लावो.
बींजुं, व्हाला, शिर मुकी ज्यहां 'भार लागे शुं ?' कहेता,
त्यां सूतेलुं वजन नवुं वीती श्रद्धु एक व्हेतां:
गोरुं चूसे अखुट रसथी अंगुठो पद्म जेवो,
आवी, जोई, दयित, उचरो लोचने कोण जेवो?
2. आधी आधी जननघटिका, सांभरे ते न जेवी:
आधी आधी विलयघटिका, झांखिये ते न जेवी:
माथे उंडुं युतिदल लसे, वारिउंडाण फरतुं,
ने बनेमां तिमिर सम शुं कैं अनिर्वाच्य छुपतुं.
बाणांतरमां पुरुषप्रकृति धूर्जिअम्बिका ए,
हुं-हुं हुं-हुं त्रुटि रहितनुं द्रंद-अद्वैत ते ए.

nought. All that was left was the heartless laugh of cruel fate, uproarious, flaming, all-destroying.¹

But the poet often makes a fetish of a rugged style, which, at the first glance, looks obscure and strains the attention. But Balvantrai's effort contains the germ of future progress in Gujarātī lyrical poetry.

IX.

Anandashankar Bapubhai Dhruva (Born 1869), now Pro-Vice-chancellor of the Benares Hindu University, a learned Saṁskṛtist, devoted his energies to producing a valuable series of books on Hindu ethics, religion and mythology. He is the high-priest of Saṁskṛtic revival in its best form. His notes on current topics published in *Vasanta*, a monthly magazine edited by him, and his literary essays and addresses contain the most balanced exposition of its philosophy as applied to modern life. He is the purest stylist in the language, combining dignity, clarity and balance in perfect proportion.

A powerful literary activity during this period was the rendering of great Saṁskṛta works into the language. For the first time, ordinary people looked at the noble literary art of the great masters, and learnt to appreciate what had been up to now the monopoly of a few pāṇḍitas. This had a three-fold effect. Literary technique became artistic; taste grew purer; and the ideals of Aryan culture, as embodied in the original literature, replaced the purāṇikā's diluted variety on which the general public had so far been fed.

Ranchodhbhai was the first to attempt translation of classical dramas; but Manilal Dvivedi began the new movement

1. धार्युतुं जे प्रहराथमते....

शांत पडी संध्या घडि खिलशे, ने कोकिल गाशे.

धार्युतुं धायल धा शमशे,

वहेन देहालों तरी उतरशे,

ने कोकिल विगतज्वर म्हारो, जोशे सुख आरो.

धार्यु तुं-सौ धूल मळ्युं ते !

अङ्गहास्य प्रलयो भमुक्यु ते

अवळचंड वेहया दैवतुं, अपकृत दिलहोणुं.

by translating Bhavabhūti's *Uttarārāmacarita* and *Malati-madhava* and *Bhagvadgītā* with literary effect. *Kādambarī* was translated by Chhaganlal Pandya with skill. *Sākuntala* once rendered by Yajnika, was re-translated by Khakhar and Balvantrai Thakore. Many of the important Purāṇas, including the *Vishnu*, the *Bhagavata*, the *Harivamśa*, the *Rāmāyaṇa*, the *Mahābhārata* and the *Upanishads* were rendered into the language. Nanalal translated *Bhagvadgītā*, *Sākuntala*, *Meghadūta*, *Vaishāhava Sodāsa grantha* and five *Upanishads*. The *Bhagavadgītā* was the general favourite of translators.

Divan Bahadur Keshavlal Harshadrai Dhruva (Born 1859), a poet and scholar, with rare humility, sacrificed his career as an independent literary artist to rendering the classics. His works are *Amaruśataka*, *Gitagovinda*, *Mudrārakshasa*, *Vikramorvaśiyām* and the plays of Bhāsa. Many of these, in addition to being scholarly renderings, sought to recreate the spirit and beauty of the original in Gujarāti, and have exercised great influence on contemporary productions. His *Padyaracanāno Itihāsa*, History of Poetic Structure (1933), being Vassonji Madhowji Lectures delivered at the University, is the first part of a great work, tracing the evolution of vernacular metres through Apabhraṇa and Prākṛta to Vedic metres. His essays, the result of profound scholarship, have largely contributed to an accurate and scientific study of Old Gujarāti literature.

X

The most outstanding poet of the new literature is Nanalal, Kavi Dalpatram's son (Born 1877). His literary activity may be roughly classified into—

(a) garabis, many of which are collected in *Nanā Rasa* Part I (1910), and Part II (1928) ;

(b) odes, songs and other poems mainly found in *Ketlānka Kavyo* Part I (1903), Part II (1908), *Vasantoisava* (1905), *Citradarśano* (1921), *Gitamainjari* (1928) and *Auja ane Agar* (1933) ;

(c) dramas, the principal ones being *Indukumāra*, Part I (1909), Part II (1927), and Part III (1932), *Jayājayanta* (1914), *Rājarshi Bharata* (1922), *Viśvagītā* (1927), *Jehangir-Nurjehan* (1928), *Shahanshah Akbar* (1930), *Sanghamitrā* (1931) ;

- (d) an epic styled *Kuruukshetra*, of which seven books have been published so far;
- (e) a novel, *Ushā* (1918);
- (f) essays and addresses collected in *Sāhitya-manthana* (1924), *Udbodhana* (1927), *Samskrāmanthana* (1927) and *Ardhāśatabdīna Bebolo* (1927); and
- (g) Part I of a biography *Kavīvara Dalpatram* (1933.)

His claim to eminence rests on the richness and freedom which he gave to the language ; on the expressiveness with which he invested poetic diction ; on his garabis and songs of great beauty ; on his rhythmic prose which has opened a new era in prose and verse ; on the new art-form which he has given by his dramas ; on his stately odes ; and on the exuberance with which he has held up the Saṃskṛtic revival to admiration. The pronounced features running through all the works of the author give a Janus-faced aspect to his works. One shows an artistic temperament opening up fresh vistas of literary freedom, but circumscribed by imagination and emotion of uneven intensity. The other aspect comes in when the intellectual outlook, narrow and misty, infuses elements of intolerance into its artistic counterpart.

Gujarāti, like other Indian vernaculars, became literary only by borrowing the wealth of Saṃskṛta, but more after the fashion of Marāthī, which had been freely adopting tatsama words for old and new concepts. Bengali, on the other hand, had embarked on word-formation by a free use of compounds as in Saṃskṛta with great effect. Nanalal struck out a new path, indiscriminately compounding words of every origin, Saṃskṛta, Persian and Old Gujarāti. Further he coined new tadbhava words, or used old ones in a new sense. He introduced the fashion, now popular, of using a substantive with *gi*—the infinitive termination—as a verb. In his works he pressed into service every word of recognised or recognisable artistic value in the language. The language, thus, acquired a new wealth and freedom. But the incessant hunt for poetic expressions has often ended disastrously. The frequent use of diminutives and alliteration, of

words like રસ and બ્રહ્મ irrespective of sense, and of metaphors mixed several times over, has set the fashion for verbal freaks of vague or no meaning.

XI

With the spread of English education in Gujarāta, garabi, the dance, fell into disrepute among the educated ladies, till theatrical companies like Śrī Morbi and Vankaner Nāṭaka Samājas with their traditions of Kāthiāvāda, gave it a place on the stage. The garabi recaptured public interest; was introduced into the schools; and in a few years regained its lost hold over Gujarāti women. Nanalal furnished them with an appealing literary accompaniment. With the modern outlook, the prudery of educated woman came to an end; and in Bombay with its facilities for procuring musical, scenic and lighting equipments for the occasion, the progressive women of the city have made of the garabi an artistic dance of growing beauty and rhythm.

Nanalal's garabis—the number of which is now over two hundred—are sometimes a modern edition of an old one of Dayārama's or some obscure author's. But he invariably transmutes the old material into gold. He maintains a high level of rich poetic diction. He manipulates words of inexpressible charm. He subordinates the stereotyped attitude of Rādhā towards Krishṇa to an appealing subjectivity, suppressing the outspoken sensuality of older poets. The old-world flavour is retained by words, lines, and tricks of repetition familiar to folk-garabis. Objects of nature, familiar to older poets like the moon, peacock, cloud and spring, are described with ecstatic delight. Sentiments are etherealised by the poet's trick of introducing words of vague meaning associated with the high atmosphere of classic tradition. Every lyric is put to a folk tune of captivating lilt. A subtle touch of emotion; a brief experience; witching words of poetic value; a haunting tune—and sense, sound and rhythm combine to produce the garabi of Nanalal.

Gopikāni Gorasi, The milk-pot of the Cowherdess, is a modern version of an ancient subject.

Take and drink the milk, Lo! The gopikā's milk-pot is full to the brim,

A flame of gold is on her face; a flame of love is in her eyes; a flood of nectar is in her soul. Lo! The Gopikā's milk-pot is full to the brim.

The heart has but one hope; the lover has but one dance; love's desire is quenchless. Lo! The Gopikā's milk-pot is full to the brim.¹

And the charm of this new edition of an old garabī is inimitable :

The rain drips gently and yet gently, and my spotted scarf is wet. Youth's love drips so gently, and my spotted scarf is wet.....In the crowd of beauties, Joy swings to and fro; and the hand-drums beat sweetly. The moon winks so slyly. Smile on, my moon, my honey-sweet! My spotted scarf is wet, for the rain drips gently and yet gently.²

And the trick of repetition is used with great effect in many of the garabis.

"The wild lover who stole my heart, I saw him only last year; I saw him under the raining sky, like a lovely peacock. The beloved, I saw him last year.

He was playing with the lotus stem, this, my heart's love. The beloved, I saw him last year.³

1. गोरस लेइ लेइ पीजो,
हो ! हे ! गोपिकानी गोरसी भरेली.
बदने छे हेमज्योत,
नयने छे प्रेमज्योत;
आत्मामां अमृतनी हेली :
हो ! गोपिकानी गोरसी भरेली.
हृदयानी आश एक,
रसियाना रास एक;
प्रेमीनी प्यास ना छीपेली :
हो ! गोपिकानी गोरसी भरेली.

2. झीणा झरमर वरसे मेह, भीजे मारी चुंदडली:
एवो नीतरे कौमारनो नेह, भीजे मारी चुंदडली.
X X X

आनंदकंद डोले सुन्दरीना बृदने
मीठा मृदंग पड्छन्दा रे,
मंद मंद हेरे मीठडी मर्यंकनी,
हेरो मारा मधुरसचन्दा !
हो ! भीजे मारी चुंदडली.

3. घेलुडो चित्तचोर
प्रीतमने दीठो तो छ्होर.

And yet another :

Do not ask me, pray, ask me not my heart's guarded secrets. Pearls and pearls are there in the sea of my heart. Pray, look not for them. Let none disturb them. Let no one ask me the guarded secrets of my heart.

The koel sings, the papaiya calls. Let not the searcher of causes look for them. Let no one ask me. In there, the letters of hope are writ with tears. They are faint; pray wipe them not. Let no one ask me the guarded secrets of my heart.

Oh hero mine, whom the world adores! Listen to me. Do not struggle against the flood which fate has released. Let no one ask me the guarded secrets of my heart.¹

The poet again and again deals with the delights of spring.

My soul! My god! Come! The spring has arrived. On earth and in the sky, the divine coloured flowers bloom. Come and open the flower of my fate. My soul! My god!

I smell and smell around me a mighty fresh desire. In my heart, a rich fragrance rises.

My soul! My god!

शरदने आभले भीने वान दीठो, मीठडले ए मोरः
प्रीतमने दीठो'तो ध्वोर.

× × ×

हाथपां रमाडतो'तो कमलनी डांखली,
कालजडानी ज कोरः प्रीतमने दीठो'तो ध्वोर.

1. पूछशो मा, कोइ पूछशो मा,
मारा हैयानी वातडी पूछशो मा.
दिल्ना दरियाव मंही कांइ कांइ मोतीः
गोती गोतीने तेने चूंथशो मा :
मारा हैयानी वातडी पूछशो मा.
टहुके छे कोकिला, पुकारे छे पपैयोः
कारणोना कामीने सूक्षशो मा :
मारा हैयानी वातडी पूछशो मा.
आंसुनां नीरना को आशाना अक्षरो
आछा आछा तोय लछशो मा :
मारा हैयानी वातडी पूछशो मा.
जगना जोद्धा ! एक आटलुं सुणी जजोः
प्रारब्धनां पूर सामे झक्खशो मा :
मारा हैयानी वातडी पूछशो मा.

In the forest deep, the koel sings; and so did she in the depth of my heart. My soul! My god! In the garden of the world, Spring is playing about. Come, come to play in the garden of my heart. My soul! My god!¹

The following, an adaptation of an old *garabī*, is addressed to the lover who is helping the *gopī* to churn the milk. This kind of help has been invested with romance by the classic precedent of *Kṛṣṇa*.

Lord! Churn the butter-milk with a lighter hand. This is not the way to churn it. The pot will break, lord! My *coli*² will be wet, lord! And my necklace of pearls will break. The pot will break; the milk will flow; and the clothes of the fair one will be wet, lord!

Churn the buttermilk with a lighter hand.

The *Jumna* overflows the pot! The ropes? Not so loose, Lord! I've kept the nectar in the little pot. Open it lightly. Taste it, pray my lord!

Lord! Churn the buttermilk with a light hand.³

1. ओ आत्मदेव !

आवो, हो ! आवी वसंत आ.
देवरंगी फूल उग्यां अवनीमां, आभमां;
फूलडां उघाडो मुज भालमां:

ओ आत्मदेव !

म्हेक म्हेक म्हेके नववासना विराटनी;
म्हेके सुगंधो अंगरंगमां:

ओ आत्मदेव !

वननां उंडाण भरी बोले छे कोकिला;
बोली कोयल उरआभमां:

ओ आत्मदेव !

चन्दनचोक ढळे तेज केरी वादली;
तेज ए ढोकाय प्राणचोकमां:

ओ आत्मदेव !

रमती वसंत आज विश्व केरी वाडीओ;
रमो मारी आंखना उद्यानमां:
ओ आत्मदेव ! आवो, हो आवी वसंत आ.

2. Bodice.

3. हलके हाथे ते नाथ ! महिडां वलोबजो,
महिडांनी रीत नोय आवी रे लोल.
गोळी नन्दाशे, नाथ ! चोळी छंटाशे, नाथ !
मोतीडांनी माला तूटशे रे लोल;

XII

The author has published about eight dramas. Their principal feature is the use of a new, rhythmic, prose. It is rhymeless and without an iambus, akin to Walt Whitman's style but more artificially arranged. It has not yet been systematised and has brought many an admiring copyist to grief. But by inversion, compounding of words and frequent omission of verbs, the author has succeeded, at some places, in giving to Gujarati a stateliness, which, in poems like the ode to Mahatma Gandhi, is reminiscent of the sonorous majesty of Milton. In *Vasantotsava* and *Auj and Agar* (written earlier though published in 1933) the author uses this prose with captivating self-restraint. These works are also remarkable for the fresh and bewitching charm both of style and sentiment.

Nanalal modelled the framework of *Jayüjuyanta* on Dahanabhaji Dholshaji's dramas on the stage. Their framework was made up of three acts, divided into six or seven scenes each; scenes were selected more as a background for good speeches than to assist the action; at convenient intervals, songs were interspersed, faintly related in sentiment and expression to the context; declamation, speeches, description of what is happening on the stage and what in fact never happens, abounded; a plot was there but without unity, and mere types instead of human characters. But Nanalal made some striking improvement. His garabis and songs were, of course, inimitable; and the disgusting by-plot was dropped. The characters talked the author's rhythmic prose; and their speeches were punctuated by neat reflections and aphorisms, or by poetic senti-

गोली नन्दाशे ने गोरस वही जशे,
 गोरीनां चीर पण भीजशे रे लोलः
 हलके हाथे ते नाथ !
 नानी शी गोरसीमां जमनाजी उछळे
 एवी न नाथ ! दोरी राखो रे लोलः
 नानी शी गोरसीमां अमृत ठारियां,
 हळवे उघाडी नाथ ! चाखो रे लोलः
 हलके हाथे ते नाथ !

ments expressed in felicitous phrase. A novel feature was Yogins presiding over worlds; Rshies flitting to and fro; sacred rivers purifying sinners; apsarās floating about, breathing lyrical atmosphere: an intangible tapestry of classic dreamland. And there was the ideal of Jayā and Jayanta, the young lovers, who for no earthly reason refuse to unite in wedlock; a breeze from the other-worldly gospel of Akho blowing gently through sweet-scented, modern verbiage. The attempt underlying the drama to bridge the gulf between the drama of literature and that on the stage, however, ended in a failure.

Jayājayanta and the works of the class are not dramas in the strict sense. The story is without a denouement, sometimes without action; and it is not presented in action by dialogue, as it should be, but by stage directions and recitals. The cheap use of supernatural elements destroys the sense of mystery. The dialogue is vague and monotonous, and never unfolds character. And men and women are mere abstractions.

What, then, is their literary form? These works, which are tiresome to peruse, become interesting if read aloud in the sing-song way in which purānikas tell stories and recite the anushtubha verse. It is an ākhyāna. The garabīs are there; the desī in which the conversation was conducted is replaced by prose which could be chanted; the situation instead of being described in verse is given in prose enclosed in brackets; the kaṭavān arrangement is redivided and called acts and scenes. The result is a sort of ākhyāna—khaṇḍa ākhyāna?—part prose, part verse,—a literary form to be recited and heard; not a drama to be presented in action, to be seen and heard.

In the later works of the type, the features of *Jayā, Jayanta* are reproduced with but one change. The interest is sought to be maintained by the selection of a subject which has a romantic halo in history or mythology. *Rājarshi Bharata* has for its hero Śakuntalā's cakravartin son, and gives scope to the poet to express his views about ancient Āryan greatness. *Indukumāra*, for lack of such a subject, is not so interesting; and *Premakunja* is poor.

Viśvagītā, which the author in his preface claims to have modelled on the lines of the *Bhāgavata*, is a bunch of situations from several unconnected episodes, held together by the appearance of the sage Patanjali in the prologue, and again at the end, when the sage utters his famous aphorism, “Yoga means the cessation of the activities of the cognising aspect of the mind.” It is not a piece of art. It reads like the troubled dream of a purāṇika, with the mythological tapestry of the Purāṇas all turned topsy-turvy, and some figures of the past mingling with one another in defiance of time, place and tradition. The work is only note-worthy for being the most irresponsible form of romantic effort, as also the high-water mark of Saṃskṛtic revival, in the language. *Jehangir-Nurjehan* would have been more interesting; but with Jehangir quoting Śankarācarya, Nurjehan playing Rādhā and Asafkhan talking bombastic Saṃskrtised Gujarāti, the general effect is very depressing. The songs are fine; and the rhapsodies about Gujarāti, Mogul Emperors, Nur Jehan and her love are in the author’s characteristic style.

Sanghamitṛā as a khanda-ākhyāna is a decided improvement on its predecessors. The setting is splendid, what with Aśoka, Upagupta, Buddha and Sujātā. It gives unlimited scope for verbal fireworks. The dialogue is partly given in vṛttas, some of which, in spite of their metrical blunders, are charming. The khanda-kāvya of Manishankar Bhatt is thus absorbed in the khanda-ākhyāna producing a novel art-form. The little drama of Buddha performed before Aśoka in Act IV is its most artistic portion.

[There is a flower-grove on the bank of the Niranjana. From the garden the sage enters; a flower of a man, withered by the heat of triple suffering. His body is worn by penance; his soul is fired by meditation; his eyes seek the unseen; his steps are slow, lest the earth may be burdened. Like the shadow of a divine cloud, he fits across the earth.]

THE SAGE: What to say now? Silence alone is good fortune. What is the light of the other world like? What is the web of deeds, good and bad? Why are light and shade, joy and sorrow formed? Do they tell the tale of lives lived long ago?¹

1. परलोक प्रकाश शा हहो? वा
शुं हहो जालुं ज पुण्यपाप केरुं?

Is world a solitary journey? Wherever I look for company, I find myself alone. My companions have left me. I look for thing which I do not find.

In the forest, in men, on the banks of flowing emptiness, in every place, in every eye, I search in vain for what I seek. How many strata I shall have to break up?

[*He speaks in a hoarse voice, as from the inner self, like the echo resounding from the forest grove.*]

As many as the leaves in the groove. [*Lists to the waters of the Niranjanā and hears its gurgling sound.*]

Every wavelet talks; Niranjanā speaks mysteriously. Nature stands whispering the secret message with gurgling music of the water.² ... I cannot yet decipher this alphabet written by the waters of the Niranjanā. On the deep-blue, eye-coloured slate of water, the wind has written its hymns: I cannot decipher them.³

[*Rises and catches the rays of the sun in his folded hands. After a pause.*]

Are the hands full or empty? The light is in the hands and yet they have nothing in them. In the lines of my hand, the rays write something but I cannot read it.

The sun writes his message of light, filling the sky with splendour. Will some divine seer read the world's book of destiny, and teach it to the world?⁴

XIII

Nanalal has been an iconoclast in the literature. He has claimed wide freedom in style, form, technique and subject. But he talks of elemental things and fails to create

सुखदुःखनी तेजछाय शी आ ?

कशी जन्मान्तरनी कथा हशे ए ?

1. वनमां जनमां, शून्यना घाटघाटे,
किरणे किरणे, तारले तारले, ने
भाले भाले, आंखडी-आंखडीमां
मानवलोके शोधुं छुं जे छूप्युं छे.

2. लहरी लहरी शुं वातडी
करी रही गेबी रवे निरंजना;
जळना कलबोल बोलती
प्रकृति उभी गूढ मंत्र गुंजती.
3. नीलधेरी नेत्ररंगी नीरनी पाटी उपरे
लख्या छे वायुए सूको, हजी ए उकले नहि.
4. आकाशनी अंजलि तेजथी भरी
प्रकाशमन्त्रो लखतो प्रभाकर;

आ विश्व केरो विविग्रन्थ वांचीने
को दिव्यद्रष्टा जगने पढावशे ?

them. Heroic simplicity, burning passion and tragic grandeur have eluded him. The subjective note never sounds clear and straight. He talks about love in all his works, surrounding it with flowery verbiage. It is however not a living, human reality. Its passion, its surrender and its anguish are beyond his creative art. In the same way, heroic passions are belauded, but not presented in action. The art which makes characters human has never been his. One of the features of extreme romanticism in literature is to indulge in an extravagance of words, images and ideas, and to refrain from the living human contact, lest the feet may touch the earth. It is found in Nanalal's works to a remarkable degree.

Nanalal's works are the products of the Saṁskṛtic revival, with its glowing love for the past. Mansukhram represented it in language, Govardhanram in social philosophy, and Nanalal in the field of literary art. His works are alembics in which modern imagination is being fused with the golden elements of the Saṁskṛtic. The result is often not very artistic for, the solvent of a vivid creative imagination is lacking. In a brilliant prose rhapsody like the essay on *Brahmanatva*, and in his lecture on Indian History, we see him struggling through a mist of enthusiastic eulogies towards a vision of the Āryan spirit; but in his imaginative works, many of which are staged in the very midst of Puranic materials, he is so oppressed with their glare and profusion, that he misses their underlying beauty, rhythm and sublimity.

XIV

His *Ushā* is a story of little merit, but his other prose works contain some inspiring passages. His earlier prose style exhibits great distinction; but, in his later works, the prose is encroached upon by artificial arrangement or is broken up into verbless, fragmentary phrases or bare lists of names and events. Verbosity obscures both language and thought. His articles and addresses on Gujarātī poets present efforts at creative interpretation. Part I of the biography of his father, *Kavīśvara Dalpatram*, is a fulsome tribute paid by a devoted and admiring son.

Its value lies in the materials it contains for portraying the early decades of the nineteenth century.

But Nanalal has worked himself out of tune with his times. He stands as a fierce antagonist of the new life and thought in modern Gujarāt, and of the Gandhian upheaval. He is the champion revivalist who thunders anathemas at the rush of life and ideals which sweep past him, as he stands outraged at what he cannot understand.

XV

Janmashanker Mahashankar Buch, otherwise Lalit, (Born 1877) has written popular lyrics and songs, some of which are collected under the names of *Sitā-Vanavas* (1903), *Lalitnān Kavyo* (1912), *Vadodarāne Vadale* (1914), and *Lalitnān Kavyo* Part II (1932). They have caught the imagination of the public by their simplicity of language, and charm of sentiment and melody. Essentially, the poet is what a wandering bhagata was in old times, a humble saint-poet by the village well who sang of homely themes and homlier sentiments redolent with the fragrance of ever-green fields. His *Madhuli*, The Hut, has become popular as much by its literary quality as by the sentiment it expresses.

XVI

During the period, there was a large output of fiction. The historical novels which followed *Karana Ghelo* were either translations or adaptations of English novels. Notable novels of the period include Icharam Suryaram's *Gangā* (1889), dealing with Śivāji's raid on Surat; Chunilal Vardhaman's Shah's *Gujarātāni Juni Vārī* (1893) and *Sorāthī Somanātha*; Manilal Chabaram's *Prithvīrāja Cohāna and Canda* (1897); and Thakur Naranji Vassanji's *Padmīni* (1901). Social novels were either adaptations from English or inspired by *Sarasvaticandra*. A remarkable novel of these periods was *Vikramān-Vismisadi*, The Twentieth Century of Vikrama (1896), by Sattavala. Written in a pleasant and easy style, it describes life in Bombay vividly; and after a lapse of thirty-five years, one can still read it with interest. Bhogindrarao Divatia's novels like *Ushā-kānta* (1908) were at one time widely read. Generally they were pictures of social life framed in a plot adapted from

some English novelist. Amrit Keśava Nayak's *Eme-banake*, Being an M. A. (1908) adapted from Urdu, was the only novel between 1901 and 1914 which exhibited a striking departure from prevailing art.

XVII

The stage began to struggle into artistic shape during this period. The theatrical companies in Bombay, mainly controlled by the Parsis, staged plays full of gaudy and dazzling scenery with the help of actors who generally acted with vehement and unnatural emphasis. The traditions, however, of the Gujarāti stage were different, the Morbi and Vankaner Nātaka Samājas being the pioneers. Their plays followed the lines laid down by Ranchodhbhai. A play based on an episode from the Purāṇas like *Candra-hāsa* staged by The Morbi, a dramatic version of the life of Narsinha Mehta by The Vankaner, or a romantic play like *Soubhāgyasundari* by The Mumbāi Nātaka Samāja, though poor in technique and literary worth, roused great popular enthusiasm and exercised considerable influence on literature, and even other aspects of life. But in every play the pernicious tradition of presenting a loosely woven farce was maintained. The art was miserable, and its exhibition, often, disgusting.

Dahyabhai Dholshaji (1867-1906), however improved the technique and the literary tone of the drama by his plays which his company, The Deśi Nātaka Samāja, staged. *Āśrumati*, *Udayabhāna* and *Vīṇāveli*, three of his plays were at one time the rage of the day. Songs set to popular tunes, long declamatory dialogues, highly coloured scenery, the indispensable farcical by-plot and the garabī became the indispensable elements of the play. Dahyabhai's songs introduced a literary flavour and lyric note in the stage drama and exerted great influence on the garabī and the song in literature. The garabī, the dance, which had fallen into disrepute, was rescued. The plots were mainly based on episodes from the Purāṇas and Hindu history; sometimes from contemporary life.

But after Dahyabhai's death, the influence of Amrita Keshava Naik began to be felt on the Gujarāti drama.

Outgrowing the vicious traditions of the Parsi stage, of which he was the product, he attained a level of histrionic art scarcely reached by any other actor on the Bombay stage. He was a part-composer of an Urdu play, *Zeri Sūpa*, The Venomous Serpent (1904), a violent melodrama of blood and passion. Vehement acting, glaring scenic arrangements, resonant speeches, elemental passions and choice music which characterized the play captured the imagination of the theatre-going world of Bombay for years. Unfortunately it influenced the Gujarāti stage for the worse, and drove away whatever little realism it had before. Scenery became incongruous; Gujarāti was often spoken in rhyming couplets like the beta in Urdu; acting, already unnatural, became hideous. A race of playwrights and stage directors came into existence which never could outgrow the influence of *Zeri Sūpa*. And the drama on the stage and in literature became two distinct literary forms, no doubt to the detriment of both.

XVIII

Another literary activity of the period was towards reclaiming the valuable literature of Old Gujarāta. Manilal Dvivedi was employed by the Gaekvāda to edit some works recovered from the old bhandāras of Jain temples at Pātana. Hargovandas Kantavala, also with the same help, rendered great service to literature by editing and publishing old works in a series called the *Pracīna-kāvya-māla*. Narmad's efforts in this line were continued by Ichharam Suryaram, who published a well-edited series of similar works under the heading of *Kāvya Dohana*. And the study of the older poets exerted a steady influence on the literature of the period.

With the growth of public opinion, journalism began to develop as a distinct form. The dailies in Bombay, in the hands of their Parsi proprietors, furnished news no doubt, but had no pretensions to literary standard. Among the weeklies, Ichharam Suryaram's *Gujarāti* favoured progress in politics and conservatism in social matters. Its literary activities included novels, which were either published serially or as presents to subscribers. It had a large circulation even in other parts of the world where commercial enterprize

had led the Gujarātis. The short-lived *Śakti* of Surat, the organ of the extreme politicians in Gujarāta in the days of the Surat Congress of 1907, was the pioneer of vigorous political journalism. The monthly journals were usually the mouthpieces of well-known literary men, the notable being *Sudarśana* edited by Manilal Dvivedi, *Samālocaka* edited by Govardhanram, *Vasantā*¹ by Prof. Anandashankar Dhruva, and *Buddhiprakāśa*,¹ by the Gujarāta Vernacular Society, and *Jñānasudhā*, by Ramanbhai.

XIX

Between 1900 and 1915 Ranajitram Vavabhai (1882-1917) exercised considerable influence on literature, though his own literary output was limited. He wrote essays and short stories, and collected folksongs and materials for a history of Gujarāta. His enthusiasm for the literature and history of the province helped many authors to give their best to the language. He founded a number of literary societies, the premier of which, the Gujarāti Sāhitya Pariśad, held its first sessions in 1905 at Ahmedabad, Govardhanram Tripathi presiding. He was the first to analyse the national characteristics possessed by Gujarāta and to point out their lines of development in his famous essay, *Gujarātāni Ekatā*.

1. Still being published.

CHAPTER IV

MAHĀTMĀ GANDHI AND THE TRIUMPH OF ĀRYAN CULTURE.

Nationalism—Mahātmā Gandhi (Born 1869)—Triumphant Gujarāta—Mahātmā's works—His prose—*Navajwana*—*Ātmakathā*—*Patro*—His teachings—Truth and Non-violence—Their place in corporate life—Literary tendencies—Kākā Kālekar (Born 1886)—His style—His imagination—His outlook—His faith in Āryan civilisation—*Swadeshibhārma*.

The present period commences with the beginning of the European war in 1914. In these twenty years, Gujarāta has been transformed from a small province of India into the home of a heroic people, who, leading the movement for Indian freedom, occupy an outstanding position in the world. Two great influences brought about this miracle: The world situation and Mahātmā Gandhi. Interacting, they have changed values in every sphere of life including literature and culture.

I

The great European War had the effect of enriching the Gujarātis all over the country. Their concerns in Bombay, Ahmedabad, Karachi, Calcutta, Burma and Africa attained an unprecedented prosperity, and gave them a new sense of power and importance. They also realized, as never before, the intimate relation between political freedom and economic progress. And when, in 1915, Mrs. Besant began to agitate for Home Rule for India, they were ready to respond to her call. A band of young Gujarātis in Bombay stormed the Presidency Association, the stronghold of Sir Pherozshaw Mehta; started an English weekly, *Young India*; organised the Bombay branch of the Home Rule League with Mahomedali Jinnah as the president; and carried on an intensive agitation in Bombay and Gujarāta. Within a short time, the Gujarātis became politically alert, and the Bombay branch came to dominate the inner councils of the Indian National Congress.

The entry of the U. S. A. in the War, and the great services rendered by India to Great Britain forced the British

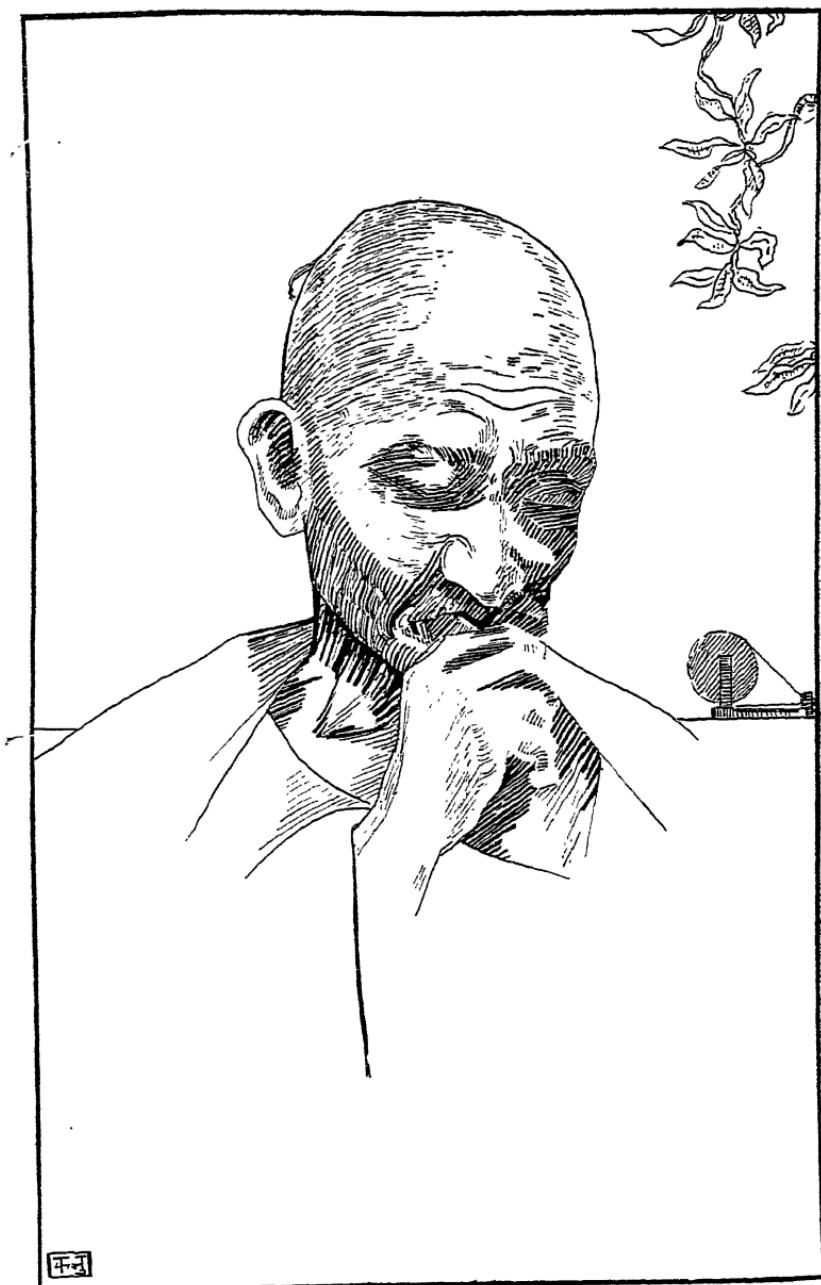
Government to announce, on August 20, 1917, a policy, which had for its object 'the progressive realization of responsible government in India.' The avowed objects of the War and the energy of the late Mr. Edwin Montague, the then Secretary of State for India, in implementing the policy raised high hopes among politically minded Indians. But they were dashed to the ground when, the War over, Great Britain busied herself with strengthening her hold over India. In 1919 the fateful Rowlatt Acts were passed. They were received by the indignant country as a breach of faith. Thwarted hopes soon led to universal resentment.

II

In 1914 Mahātmā Gandhi, (Born 1869) with the record of a victorious struggle in South Africa, returned to India. His quaint approach to life and politics and his opposition to political agitation during the war made him unpopular at first. But he made Ahmedabad his headquarters, collected a small, devoted band of workers round him, and began to popularise the cult of the charkha and Satyāgraha. Having won his first victory in Behar in 1917, he won another the next year in Gujarāta in the Kairā Satyāgraha. The next year, he was at the head of the Home Rule League and the editor of the *Young India* and the Gujarāti *Navajīvana*.

England's mistake in passing the Rowlatt Acts was Mahātmā Gandhi's opportunity. His napoleonic achievements in the field of Indian politics between 1919 and 1922 left him the supreme figure in Indian life and politics. Incidentally, he organised some villages, intensified the political consciousness of the people in Gujarāta, and consolidated the partnership in politics between the Gujarāti politician, business man and peasant. He also founded the Gujarāta Vidyāpītha at Ahmedabad, and the scholars who joined it in the beginning stimulated the intellectual life of that city. Gujarātis, all over the world, felt proud of so great a man and backed all his activities. Political ambition and work became the dominant passion of their life.

In March, 1922, the Mahātmā was convicted of sedition, and sentenced to six years' imprisonment but, owing to his uncertain health, was released in 1924. A sec-



MAHATMA GANDHI

tion of Congressmen had, in the meantime, decided to participate in the new legislatures. And though he had the confidence of the majority party in the Congress, he let the minority have its own way. The majority, under his direction, lent themselves to constructive work, the spread of the charkha, the removal of the drink evil and untouchability, and the organisation of the villages. The last activity, in his hands, meant an intensive organisation of the masses through an educative propaganda by devoted workers trained in his methods and living in the midst of their flock.

In 1927, when rain and flood devastated many parts of the province, the organisation which he had so built up ably assisted the Government in carrying relief to the distressed. In 1928 it enforced the surrender of Government on a question of land revenue by leading mass Satyāgraha in the Bardoli Taluka. The solid support given to this campaign by the Gujarātis from all parts of the country, attested to their organised strength. Bardoli involved a still greater moral triumph. The solidarity, heroism and sacrifice of eighty thousand souls was a unique phenomenon in Indian history. Bardoli has been the Thermopylæ of Satyāgraha, and has few parallels in the history of the world, ancient or modern.

Bardoli gave the political weapons of Mahātmā Gandhi a fresh edge, and to political India a new message of hope. In the Simon Commission, England gave him one more chance to try the efficacy of the weapon. The Mahātmā's historic march to Dandi on the 12th March 1930 stirred Gujarāta to depths unknown before. His path was one track of living flame across the province. A dazzling phenomenon of a spontaneous outbreak of heroism followed. The Gujarātis all over the world responded, and none so energetically as those in Bombay. Bombay justified its boast of being *urbs prima Indis*, and for the moment aspired to rank with cities which have changed the destinies of nation. From everywhere the Gujarātis offered at the altar of Satyāgrah men, women and children, wealth and lands, prospects and profits. In 1931 the Gandhi-Irwin truce was signed and the Mahātmā went to represent the

Indian nation at the second sessions of the Indian Round Table Conference. About the end of 1931 the Mahātmā returned to India and, soon afterwards, Government introduced the ordinance regime. Government arrested him on the 4th of January 1932 and a strenuous struggle began between the Congress and the Government of India. Locked up in the Yeravda jail and single-handed, he then began to combat tremendous forces by sheer force of spiritual strength. On the 20th of September 1932 he went on 'his fast unto death' in order to undo the wrong which the British Premier had inflicted upon the Hindu community by cutting it into two. It moved India and many parts of the world to its innermost depths; the conscience of the Hindu community was awakened; and the British Premier was compelled to revise his award so as to leave the Hindu community one and undivided. The Yeravda Pact is, perhaps, the greatest event in the history of Modern India.

Thereafter, the Mahātmā organised from jail a campaign to remove untouchability. In May 1933 he held communion with God and went on a self-purificatory fast of twenty one days. He had to be released in consequence, but, on his decision to resume individual Civil Disobedience, Government arrested him again on 1st of August, and refused to give him the permission he had enjoyed during his last imprisonment to carry on the Harijan campaign unrestricted in jail. He went on a fast again and was released. Pursuant to his vow, he then conducted a whirlwind campaign throughout the country for the removal of untouchability; and within so short a time as one year defied time and space and the demands of health to carry to the most remote villages his message of hope to the socially submerged. History knows of a Buddha preaching his gospel of Nirvāṇa far and wide in the course of a long life and a Peter the Hermit delivering his fiery message of the Crusades across Europe; but this generation has seen with its eyes what centuries have found it difficult to imagine: a prophet in one year by his quickening inspiration stimulating the conscience of so vast and slow-moving a society and re-shaping the life of millions. On the 28th

October 1934, he retired from the Congress amidst the regrets of an adoring nation.

He is no longer of the earth ; he is a Vedic Ṛshi.

III

These influences have led to wonderful results. The Gujarātis have thrown off the fetters riveted by political slavery, social isolation and religious bigotry. They have developed a sense of power, freedom and self-respect. They no longer suffer from a inferiority complex. Fatalism, born of helplessness, oppresses them no longer. Their social and religious outlook has become elastic enough to grapple with all the complex situations of modern existence. Caste has become but an incident of life, and does not weigh them down, stifling energy and change.

Gujarāti women no longer stand dumb, perplexed and helpless. They have stormed the citadels of power, and struggled with burly sergeants in defence of the national flag. They have suffered for freedom, and, through picketing and processions, through the terrors of the jail and the lathi charge, won their equality with men. They have retained their delicacy, purity, and grace, and yet, are as free as women in many so-called advanced countries in the world.

The Gujarātis, with business habits extending over centuries, have always been calculating, but the arithmetic of their life has become very comprehensive. They have found in wealth an instrument of tremendous power in modern life—a sword in war, in peace a ploughshare. They have realised its inter-dependance with political power, and placed theirs at the service of the nation. At the same time, they have been shaped into a compact race ; an organic whole with a strong collective will. More, they have forgotten the sorrows of six centuries and acquired a background of heroic traditions. Sābarmati and Bardoli, Borsad and Rās, the squares and roads of Bombay have been hallowed by struggle and sacrifice. An elemental note of heroism has come into their life and history.

And thus, like unto the Prophet of Israel, has Mahātmā Gandhi led his people out of bondage.

IV

Mahātmā Gandhi's works in Gujarāti may be classified under three heads : (i) the articles in *Navajivana* ; (ii) *Ātmakathā*, Autobiography ; (iii) *Dakshīna Africānā Satyāgrahano Itihāsa* ; (iv) *Arogya Viśe Sāmanya Jnāna* ; (v) and *Patro*, Letters, only some of which have been published so far. Since he became the editor of the weekly *Navajivana* till it stopped in 1932, week after week except when in jail, he has addressed to the Gujarātis his views and theories, his sermons, confidences, and battle-cries. Few other newspapers in the world have had a similar popularity and influence in their area of circulation as this small, unostentatious sheet which never screamed a headline and never published an advertisement. With many, it replaced the novel and the Purāṇa in interest. A single copy of this weekly has often brought to a distant hamlet its only journal and gospel of life.

Mahātmā Gandhi has given to Gujarāti prose a new sense of power. His vocabulary has been drawn from many sources. His style, though sometimes loosely woven in construction, is direct, clear and easily comprehensible, the result of precise thinking and an incessant effort to avoid the devious by-paths of rhetoric and sophistry. An unerring sense of proportion keeps both expression and imagination under judicious restraint. The literary element is always subordinated to the author's prime motive, which is to touch the living chord in the reader's heart and vivify him into action. Sometimes, and particularly in *Ātmakathā*, the style carries itself with grace. The charms are disposed of well and wisely, and become part of the general effect, not the main source of it. His thunder acquires a severe majesty, his appeal its persuasiveness, his confession its poignancy, as much by a proper use of the proper word as by his personality. Sometimes, he is slyly humorous or playful. But he prefers monotony of expression to a varied literary effect. With him, beauty of expression has to be a humble house-maid to Truth. And the reader invariably falls under the spell of 'the bare, sheer, penetrating power of every line,' of his, which, under the stress of some great emotion, attains biblical strength.

V

The articles published in *Navajivana* deal with almost every serious aspect of human conduct. They are not leaders in the journalistic sense, but, in their technique, have a tendency to approach a variety of forms, from an informal chat to an address. Every one of them is sober. Imagination is always curbed by a stern adherence to hard facts, marshalled with fairness. Restraint and sincerity invest every line with moral dignity, making any other view look morally imperfect. These articles establish a living contact with the reader. They draw a picture when necessary, but only in subdued tones. Long or short, every one of them presents the well-defined outline of a living vision which the author alone can see and materialise. It is this feature which gives to the smallest note in *Navajivana* its compelling power. Many of his articles have been rendered into English, and published in *Young India* or in book-form; and even in their English version they give a fairly correct idea of their literary value.

He responds to nature but not with the abandon of an artist. While on the Brahmaputrā he wrote :

The steamer is gliding on the river. We are all sitting on the deck. The river looks wide as the sea. We can see the banks, far away on either side; the distance between the two may be two miles or a little over. The voyage will take about fifteen days. Sublime peace has descended on the river. The moon, hidden behind the clouds, spreads a soft light over the waters. The propellers, even as they cut their way through the water, hum sweetly. Except for this hum, peace is over everything and everywhere. I alone have no peace of mind. The steamer is not mine, the river is not mine. I travel in the steamer through the courtesy of the power of which I am tired, which has made India decrepit, lustreless, poor.

Few passages in literature possess the intensity and grace of the moving appeal which he issued to Gujarāta in 1922.

Let him who wants, come. Let him who can, join the fray. Everyone is invited, but the hungry alone shall come to the feast. Others, even if they come, will only be sorry. He who has no hunger, will not relish even sweets. The hungry will relish even a dry crust of bread. Likewise, those who understand non-co-operation can alone stand by it. He who understands finds things easy. For those who do not, everything is difficult. What is the use of a mirror to the blind?

The times are difficult. Let us not take a thoughtless step, lest we may rue it.....Civil disobedience of laws ! We are no longer ignorant of it. Jail

is its inevitable destination. And we can court it. Many have gone there, undergone its hardships, and returned. Why can we not do as much? It is not so difficult. But—?

But if martial law is declared? If Gurkhas come? If Tommy Atkins comes? Suppose they bayonet us, shoot us, make us crawl? They are welcome. Let them come. But if we are asked to crawl? Then too, we must be ready to die rather than crawl. We shall then only die by the bayonet instead of the plague. We are not likely to run away, if we are fired on; we have now acquired so much strength that we will receive the bullets on our chests, like playthings. We shall convert the Gurkhas into our brothers. If not, what happiness is greater than dying at the hands of a brother? Even as we say this, we feel proud.

But if—

I am confident this time that timid Gujarāta will show its mettle. But as I write, my pen is heavy. Whenever did Gujarāta hear gunshots? When did it see rivers of blood flowing? Will Gujarāta withstand shots fired like crackers? Heads broken like earthen pots? If Gujarāta sees other heads broken, it will feel glorious. When it sees its own head broken, it will be immortal. Why do you want training? Confidence! You will never acquire confidence by a Congress resolution. It is God who helps the weak. God alone gives courage. Whom Rāma protects, none can injure. He has given us the body. Let Him, if he wants, take it away. Even if you so desire you cannot treasure up this body. Like money, it has to be spent in noble acts. What nobler occasion for giving up life than when you are combating this atrocity? Whoever believes thus sincerely, will receive bullets with his bare chest, his face smiling.

The literary art is made use of in every one of these sentences with consummate success, and yet the principal object of inspiring the reader to action is never lost sight of.

Our difficulties are as great as the Himalayas. But great though our difficulties are none the less great are the remedies at our disposal. We are descended from an ancient race. We have witnessed the decline of the civilizations of Rome, Greece and Egypt. Our civilization had, like the sea, its ebb and tide; but like the sea it has continued changeless. We have in the country all necessary equipments to make life self-contained. It has high mountains and rivers. It has an abundance of natural beauty. Its sons have left us a legacy of glorious exploits. This land is the storehouse of ascetic ideals. Here, all religions live side by side. Here alone, all gods command veneration. With such advantages, if we cannot teach the world the lessons of peace by some extraordinary deed, if we cannot win the English by our pacific activities we will have disgraced our inheritance. Our connection with the English, then, would have been wasted. The English are enterprising. They are religious. They have self-confidence. They are a race of heroes. They work for freedom. But the spirit of commerce dominates them. They have not always thought of the moral value of the means employed by them to acquire wealth. They worship modern civilization. They have forgotten ancient

ideals. We need not copy them. If we do not forget what is ours, if we love our own culture, if we have a firm faith in its pre-eminence, we will turn our relations with them to good use and render it beneficial to them as well as to the world.

VI

Mahātmā Gandhi's *Ātmakatha*, Autobiography, or as it is called, ' My Experiments with Truth ' is a recognised masterpiece in the autobiographical literature of the world. Any summary of its contents here is unnecessary as the work has, ere now, been translated into many languages. The overshadowing personality and achievements of the author render a literary estimate of the work rather difficult. It is a narrative of his struggles to introduce Truth as a dominant principle of life. Its language, though monotonous at times, presents Gujarāti in one of its best forms ; a racy vehicle for compact literary expression. A perfect sense of proportion characterises every line. The story is told with great skill and energy. All excrescences have been cut out ; every incident contributes to the breathless interest of the narrative. Some incidents of one of the most romantic lives are thus brought out in relief. The author, as a child, stealing a part of the servant's ornament and then confessing it to a loving father ; his father's last illness during which he escapes from the patient's room to his own bedroom ; his trying to turn into a sartorial gentleman when in England ; his being thrashed by a European on his first arrival in Pretoria ; his treatment by the colonists on his arrival at Durban ; and such other equally well-known incidents are described with an art which many novelists might envy. The facts are presented effectively. Fewest possible words, deftly arranged, suffice to paint a striking picture. Conversation is natural, though it scarcely throbs with life. Characters have not the promethean spark breathed into them, but are drawn by touches just sufficient to bring out their outstanding features.

As a specimen of literary art, it has its place among the best works in Gujarāti prose. Its value as an autobiography arises from two things : the intensely susceptible and rich nature of the author, and his ceaseless struggle with it in every sphere of life. Both are laid bare with a

transparent frankness which makes the work at once so interesting and so inspiring. One is naturally reminded of Goethe's *Truth and Beauty in My Life* and Rousseau's *Confessions*. Mahātmā Gandhi is quite as detached as Goethe, if not more, in reviewing his past life. *Ātmakathā* certainly lacks the great literary charm of the other two works. It has sincerity but not abandon, literary technique but not literary beauty. It is not the expression of an exuberant temperament but of an effort to control it. It has a hard metallic quality which the other two are free from. Goethe reveals the struggles through which he waded to an artistic detachment; Rousseau tells us of his clumsy dance through life with the thrill of unforgotten joy in his voice; Mahātmā Gandhi describes only the ruthlessness with which he repressed himself. We appreciate the one; we love the other; we revere the last. What detracts from the literary greatness of the *Ātmakathā* scarcely affects its value as one of the most precious of human documents.

VII

When Mahātmā Gandhi's letters come to be published, they will fill volumes of valuable literature. Every letter is a perfect gem, well and appropriately worded, with a ringing note of candour. They are models of conciseness. Many are playful; some loving. Many administer a paternal rebuke; some, with indescribable restraint, hit, and hit well; a few are intimate; scarcely any throbs with the impulse of an unguarded moment. The author adjusts the tone, the language and the perspective of every letter with uncanny precision so as to have the desired effect on the addressee. These letters have provided him with his greatest instrument of controlling the conscience and conduct of his friends and adherents. No man has wielded so great an influence through his letters; and few literary men have written theirs with such art. It is rarely that one comes across such an imitable epistle as the one he wrote from the Yeravda Jail to the children of the Sabarmati Āśrama.

Ordinary birds cannot fly without wings. With wings, of course, all can fly. But if you, without wings, will learn how to fly, then all your troubles will indeed be at an end. And I will teach you.

See, I have no wings, yet I come flying to you every day in thought. Look, here is little Vimala, here is Hari, and here Dharmakumar. And you also can come flying to me in thought.

There is no need of a teacher for those who know how to think. The teacher may guide us but he cannot give us the power of thinking. That is latent in us. Those who are wise get wise thoughts.

Tell me who, amongst you, are not praying properly in Prabhuphai's evening prayer.

Send me a letter signed by all and those who do not know how to sign may make a cross.

Bapu's blessings.

Yeravda Palace,
Silence day.

VIII

It is, indeed, difficult to interpret the writings of Mahātmā Gandhi in a few lines. In the first instance, few, indeed, would have thought in 1914 when he returned from Africa that within a few years, a man almost superhuman in vision and conduct would preside over an āśrama at Sābarmati: that the mahāvratas would be observed by him as by the sages of mythology; that he would forge with them a comprehensive movement for achieving national strength and international dignity; that through him the idealism of India would stand vindicated as the means of the world's salvation. But facts stranger than fiction have come to pass. In daily conduct and current literature, truth, non-violence, and stern self-discipline are recognised not as ideals but living realities. And in a new wave of nationalism, India has found her soul.

Nothing but Truth has existence. Hence the definition of God is sat. To me, Truth is the sovereign principle, which includes all principles. This truth is not only truthfulness in words, but truthfulness in thought also, and not only the relative truth of our conception, but the Absolute Truth, the Eternal Principle, that is God.

Of late, a life spent in search of this principle has led him a step further. 'God is Truth' is now replaced by the formula that 'Truth alone is God, a living Almighty Force.' This Truth is the end of all efforts. It is to be attained only by an increasing surrender of self and all it values. The path of surrender is along the five vratas, fundamental to Āryan culture: Non-violence, Truth, Non-stealing, Sexual Self-control, and Non-possession. It is to be pursued with humility, at all times, in thought, word and deed. Its

greatest foe is self-satisfied materialism with its results, luxury, strife, industrialism, avarice, egotism.

This Truth is not a philosophical ideal to be realised in forests and caves. It has to be pursued actively in all departments of life; in the villages and the slums, in the solution of individual, social and political problems. In the course of this pursuit, every detail has to be attended to, practical wisdom applied, and manual labour lifted to a position of dignity. The affairs of man including politics have to be purged of untruth and sordidness. Men and women have to be free and equal, subject only to the law of truth and service. Suffering, voluntarily invited, and stern discipline have to replace strife. Revolutions have to be achieved by organisation. War, the monstrous child of a godless materialism, has to be replaced by Love. A humble religious attitude of mind has to replace the arrogance underlying modern life. Truth and non-violence, no longer the impossible standards of ethics, have to inspire collective activities, raising struggling nations, eliminating exploitation, breathing into international affairs a new hope. The poor, the miserable and the down trodden are *Daridranārāyaṇa*, the Divine manifested in the miserable, and are to be worshipped with devotion and service. Human life, reared on self-imposed renunciation, is to be a romance full of joy.

Satya, Truth, when working out these results actively, is *Satyāgraha*. Passive resistance, civil disobedience and non-co-operation are its different phases. It is suffering, openly invited and cheerfully borne, in vindication of Truth. It abhors hate and injustice as much as secrecy and diplomacy.

Satyāgraha is Love. The law of Love, call it attraction, affinity, cohesion if you like, governs the world. Life persists in face of death. The Universe persists in spite of destruction continually going on. Truth triumphs over untruth, Love conquers hate. God eternally triumphs over Satan. A *Satyāgrahi* has no power he can call his own. All the power he may seem to possess is from God.

Thus *Īśvarapraṇidhāna*, the attitude of conscious and willing surrender to God's will, found in saints and martyrs, inspires individual and collective action. This outlook and method are the proud heritage of Āryan

culture. India lives for and through them. Her freedom is but a step towards their becoming world-forces.

After the fiery ordeals of recent years, who dare say that these are impossible ideals?

These teachings have given a new direction to literary currents. Mahātmā Gandhi's inexorable demand of himself and others is that every human activity should directly lead to moral and social good. Imagination revolving in shapes and things of tempting beauty, has no place in his scheme of things. He is the foe of anarchy and individualism, and will not admit the value of romance which does not keep close to the earth. His insistent emphasis on truth challenges the earlier values in art and life. Man's function is to become a unit of an organised whole, except in so far as it is necessary to achieve individual moral triumph. Joy of life, not arising from a sense of duty fulfilled, has no right to exist. Power born of truth, self-discipline and service is the supreme good. Beauty apart from it has little or no significance.

These teachings, coupled with Mahātmā Gandhi's indifference to literature as such, has led some to interpret them to mean that the language of literature should be that of the man in the street and that the only test of literature is its immediate usefulness to the masses. His works, however, do not warrant any such inference.

IX

Dattatraya Balkrishna Kalelkar (Born 1886), popularly known as Kaka Kalelkar, may be included in this chapter, as his literary work is characterised more by the literary tendencies for which Mahātmā Gandhi stands than by those which the main currents of Gujarātī literature exhibit. His works are: *Himālayano Pravāsa*, Journey to the Himalayas (1923); *Kalelkarnā Lekho*, Writings of Kalelkar (1924), being a large volume consisting of articles on diverse subjects; *Otarāti Divalo*, Northern Walls (1925) being the author's experience in jail; *Pūrvvaranga* (1923); *Smaranayātra* (1934), author's reminiscences; and *Lokamata* (1934), being collection of descriptive articles on the rivers of India. The miscellaneous writings can broadly

be classified as (a), character sketches ; (b) essays on Hindu festivals, places of pilgrimage and purānic episodes ; (c) articles on educational and social subjects, on literature, arts and politics. Many of these were published in the weekly *Navjivana*, while he was its editor during the absence of Mahātmā Gandhi in jail.

For a Maharāshtrian by birth and education, his command over the language is phenomenal. His style is flexible, direct, expressive ; of fastidious workmanship, uniformly maintaining a high level of idiomatic charm. It indulges in Saṁskṛtic graces without effort or pedantry. Its richness is due as much to the influence of Saṁskṛta as to the imaginative element of the author's temperament. Often, it has the quiet manner of a teacher expounding his subject ; sometimes, as in the *Otarati-Divalo*, it is light and playful. It never yields to the temptation of being blunt or colloquial. On occasions it rises to an eloquence not often surpassed by the recognised masters of Gujarāti prose. Kaka recoils as much from the oppressive, concentrated directness of the Mahātmā as from the florid extravagance of some of the romantic authors of the day.

Though his approach to problems had been moulded into definite shape long before he came under Mahatma Gandhi's influence, he accepts the two great canons of the latter's cult: first, that literary art must directly tend to moral or social good ; and secondly, that it must be based on facts. But Kaka's vivid imagination and love of romance flow together vigorously within the rocky banks of those two canons. He is a good story-teller ; many of his essays narrate a Puranic or a historic incident, or an incident from experience with vivid charm. His *Himālayano Pravāsa*, at some places, reads like a novel. He often invests realities with his imagination till they shine with the attractive hue of romance.

The author's imagination is richly infused with associations of ancient India. His memory is full of images which a life-long study of Saṁskṛta literature only can provide. Without any effort, he can see in modern life traces of gorgeous Puranic tints, which he calls living history. It is only a romantic author's eye which can see

in the Himālayas all that the author has seen. His puritanic attitude in literature does not permit him to tread the path of pure imagination, but it is neither harsh nor unpleasing. He has the restless spirit of a literary vagabond who loves the open air, the great silent spaces, the lonely towering heights. He yearns for the life of the great sādhus who roam unrestricted over hill and valley seeking communion with nature. He loves nature, not as a lover, but as a philosopher. In the tree, in the river, in the forest, he seeks the hidden meaning, the message of ancient Rshis who people his imagination. Within the four walls of the jail, he can love the ant, the bird, the cat, the ancient tree awaiting death. He can establish friendly relations with them ; he can shed a tear over their misery. With a classic quotation, he can narrate the cruel incident of the prisoner cutting grass in front of his cell. Aided by a quotation from *Śakuntala*, he can examine the nest of a crow. *Otrāti Divalo* is one of the finest things in our literature ; we see in it a literary Jacques sucking wisdom out of the most insignificant incident of jail life.

X

Kaka represents the high-water mark of Saṁskṛtic influence. He has no mere justificatory attitude with reference to Āryan culture or institutions. At no time can you imagine him to be anything but a Brāhmaṇa steeped in shāstric lore. Rāma and Krṣṇa, Bali and Gaya live and move in the world which surrounds him. Conflict with the Āryan conception of life is either error or sin. Classic associations are to him living history. There is but one law in life, the law of Dharma.

The message of Indian history for him is very simple.

The ideal of the Indian people is religious life. Hence, in spite of diversity of creeds, there is a unity of the ultimate ideal of the individual and society. The direction of attaining this ideal is also the same. This provides the unity to the view-point and conduct of the whole people.

He attributes the greatness and permanence of Hindu culture to—

the ascetic who has given up all worldly contact ; who has converted the fruit overhanging his hut into a beggar's bowl ; who has coloured his clothes with red earth ; who has offered to the world the cup of immortality and

religion with the words. Not with wealth, not with progeny, but with self-abnegation alone can immortality be attained.

His appreciative portraits of two ascetics whom he met in the Himālayas, is a fitting tribute to that much-maligned race of itinerant Mahātmās who have contributed so greatly to the growth and permanence of Aryan culture. Admiration for ancient Indian practices takes the author even to the length of extolling the suicidal leap which devout enthusiasts take into eternity by jumping off Bhairav Ghati, a crag in the Himālayas. He holds this act to be praise-worthy, as it is inspired by a 'desire to merge oneself into the glorious beauty of nature', to be 'in tune with the infinite, forgetting the bondage of this contemptible body.' The author adds: "Sometimes death is the true glory of life".

He has accepted Mahātmā Gandhi's guidance, for, in him the author has found the teacher who could effectively preach the gospel of Sanātana Dharma.

Now shall end all strife; hatred will disappear; and spiritual greatness will triumph. Whether Mahātmā Gandhi is a World Teacher or a precursor of such a Teacher, a morning star heralding his arrival, I do not know. I do not even want to know this. The night is at an end. There is light all over. To those who have faith, this ought to be enough. I do not compare Mahātmā Gandhi with Mahāvira, Buddha or Śrī Kṛṣṇa. But the religion he has preached is the essence of Jainism, Buddhism and Bhāgvata Dharma and is, therefore, superior to them all."

XI

This wonderfully self-confident attitude, so unfamiliar to Gujarāti literature, can only be attributed to the author's birth and education in a part of the country where orthodox Hinduism flourishes in strength. The solution which he offers in his *Swadeshidharma* for ills afflicting modern India provides a comprehensive gospel of Swadeshism. It is a creed which has for its object an Indian India. The exigencies of progress, the international struggle for existence the difficulties which beset political life have no terror for him. In valuing life, he insists on an exclusively swadeshi measure. 'The question is not of the hand which uses it but of the nature of the measure used'. He has no sympathy for young Gujarāta, which has started obliterating

caste distinctions. He appeals to it to utilise the institution for warding off the calamity of national servitude.

I try to visualise the ideals which are behind the caste. I firmly believe that this unique institution created by the Āryan race and preserved for thousands of years is not intended to be consigned to the grave-yard.

He is remorselessly logical. He is against modern education, and would prefer not to teach English to students. Even international trade is a sin. Exports and imports are as much anathemised as the study of foreign language and culture. Nay more, he cannot but view with surprise the growing fondness for love-marriage in Gujarāta.

How did Gujarāta acquire this fondness for love-marriage? Is it a quality inherent in the land? Is it the inheritance of Śrī Kṛṣṇa? Is it a fruit of the bhakti of teachers like Vallabha? Or, is it an Indian colony of the European empire of Swedenborg? Or is sufi love brought here, laden on the back of poets like Kalapi, from the land of gazals?

One can easily understand how modern Gujarāta, bubbling over with a fresh, free life, and permeated with the spirit of renaissance, finds it difficult to appreciate Kaka Kalekar.

CHAPTER V

MODERN TENDENCIES. Part I: MUNSHI.

(1914-1934)

Kanaiyalal Maneklal Munshi (Born 1887)—Works—His technique—*Verani Vasulāta*—*Kono Vānka?*—*Svapnalyshū*—*Snchasamli amā*—Trilogy of *Pālāyanī Prabhatā*, *Gujarātano Nātha* and *Rājādhīrāja*—*Prthivivallabha*—Purānic dramas—*Dhruwaswamini devī*—Social drama—*Ajñānikita*—*Kākāni Shashi*—*Brahmacaryāśrama*—Miscellaneous prose works—Philosophy of literature and life—*Thodānka Rasadarśano*—*Sīśu anc Sakhī*.

Modern Gujarātī literature shows great richness and variety. Irresponsible flights of the romantic tendency have been brought under control. Human nature and experience, in true proportions, now attracts authors. Dramatic presentation of life is no longer an unknown art; humour is coming into its own. The novel, the short story, and the drama have attained distinctive form; literary art has acquired greater freedom, a more skilful, technique, a higher creativeness.

I

[It was an unexpected honour to be asked to write about Munshi in the present work. Obviously it would have been bad taste for a writer—anybody except, perhaps, Bernard Shaw—to write at length about himself. And Munshi has certainly not got the false modesty of leaving himself out in any survey of our modern literature. And when he asked me to write about him, I undertook to do so with great pleasure. The reader will of course notice the difference in style and treatment.—I. J. S. Taraporevala.]

Kanaiyalal Maneklal Munshi (Born 1887) occupies a prominent place in modern Gujarātī literature. This versatile writer came before the public in 1913-14, as if afraid of his reception, under the pen-name Ghanaśyāma. The promise of his first venture, *Verani Vasulāta* (1913-1914), which indicated the rise of an author of the first magnitude in the language has been more than fulfilled, for Munshi has, in the last two decades, given to Gujarātī work after work of great brilliance,

Born of a respectable Brāhmaṇa family of Broach, he passed through the usual studies at school and college, and came out as a lawyer in 1913. Law, he has accepted as his profession, but his love is for Mother India ; and he has striven to fulfil this love, among other things, through literature. The crowning blessing of his life, however, came when, after the death of his first wife, he married his present wife, Lilavati, and found in her his twin-soul. Munshi's has been a life of strenuous work and multifold activities. He spent busy days in the University of Bombay, in the Bombay Legislative Council, and in the High Court; and found time and energy to edit the monthly *Gujarāta*, and to pour forth an uninterrupted stream of essays, stories, plays and novels. In 1930 he joined the Congress and has spent over two years in jail.

Munshi's works may be considered in classified groups as under :—

1. Social and semi-political novels : *Veranī Vasudita*, Revenge Accomplished, (1913-14), *Kono Vānka?*, Who is Guilty ?, (1915-16), *Svapnadrṣṭa*, The Dreamer (1924-25), and *Snehasambhrama*, Confusion in Love (1931-32).

2. Historical romances comprising the splendid trilogy about the Cālukyas of Gujarāta : *Pāṭanī Prabhuta*, The Greatness of Pāṭana, (1916), *Gujarātano Natha*, The Lord of Gujarāta, (1918-19) and *Rājādhīrāja*, The King of Kings, (1922-23) ; the beautiful gem, *Prīhvivallabha* (1920-21) ; and the first of another series dealing with the Imperial Mauryas, *Bhagvān Kau'ilya* (1924-25).

3. Purānic dramas based on ancient historical tradition of India : *Purandaraparājaya*, The Conquest of Indra (1922), *Avibhaktatma*, The Soul Undivided, (1923), *Tarpana*, The Obsequial Offering (1934), and *Putrasamovādi*, Like Unto a Son, (1929). *Dhruvaswāminidevī* (1928), though not strictly Puranic, may also be considered in this group. *Lopāmudrā* (1933) is sub-divided into one novel, *Viśvaratha* and three plays, *Śambarakanyā*, *Devedidheli*, and *Viśvāmitrarshi*, dealing with the life of the Ṛgvedic Viśvāmitra and the first authentic incident of Indian history, the war between the Aryan king Divodāsa and the Dasyu king Śambara,

4. Social dramas: *Vavashethiun Svātantrya*, The Freedom of Vavasheth (1915), *Be Kharāba Jana*, Two Bad People (1924), *Ajñānkita*, The Obedient (1927), and *Kākāni Shashi* The Uncle's Shashi, 1928, *Brahmacaryāśrama*, The Hermiteage of Continence, (1931).

5. Short stories collected in a volume entitled *Māri Kamla ane Bījī Vato*.

6. *Keilāka Lekho*, Some Writings, Vols. I and II, 1925-26, which contain essays and notes, addresses and character sketches; *Thodāṅka Rasadarśīno*; Some Interpretations of Beauty (1933), being a study of literary art and bhakti with special reference to Gujarāti literature; *Ādivacano* (1933) being the annual inaugural addresses of the author as the president of the Sāhitya Saṁsad from 1923-1929.

7. The prose-poem *Śiśu ane Sakhi*, The Child and His Comrade (1932).

8. *Narsaiyo-Bhakta Harino* (1933) a life of the poet, Narsinha Mehtā, with a critical introduction dealing with his works and age. A similar biography is *Narmad, Arvācīnomān Adya*, The First Among Moderns. *Adadhe Raste*, Half Way, an autobiography is published in part.

II

Since his college days, Munshi has revelled in European literature. Dumas, Hugo and Scott, Goethe and Shelley, and the moderns with Bernard Shaw at their head, have been his literary godfathers. His true strength has lain in deriving power and vigour from his reading, in fusing his materials with creative imagination and producing works of lasting worth. Munshi has always acknowledged his indebtedness to his favourite masters.

The principle features which I brought to Gujarāti fiction were an interesting story, dramatic situation and dialogue, and living characters. I have remained first and foremost a story-teller, not a moralist. In the beginning, I had as my model the art of the greatest story-teller in world's literature, Alexander Dumas. Further, I have painted neither 'good boys,' beloved of schoolmasters, nor pale abstractions, but full-blooded men and women who love and fight and sin and struggle as in actual life. My principal concern was the real drama of life, neither theories of life nor morals.

I have found it impossible to look upon a historical novel as anything but a romantic view of life. A bygone age, as it actually was, can never be drawn by a literary artist. He can either treat the past as an alien world and its men

but myths, and occupy himself with hauling its upholstery into the present; or he can project the drama of life around him on the screen of the past. As I have understood it, the art of Kālidāsa, Shakespeare, of Scott, Hugo and Dumas is of the latter variety. And with my limited powers, I have always endeavoured to keep the ideal of this art before me, and to bring the romance into close correspondence with life. Romanticism, I felt, was too much in the clouds.¹

Again he adds :

The dominant theme of most of my works is love, not as a thing to be talked of with a hushed voice or stifled by conventional situation or poetic phrases, but love as he bestrides the modern world, leaving footprints in tears and in blood in defiance of moral preceptors or sanctimonious humbugs and cold-blooded prudes. I have tried to view this emotion through its weakness and strength, its anguish, turmoil and tragedy, its sublime surrender and no less glorious joy. I have done it in the belief that in its frank delineation alone lies its poetry and its glory, and its only chance of escape from sordidness and vulgarity. In pursuing this idea, I have been guilty of offending against the literary conventions of Gujarāta. But life, in its reality, is sacred to me; not so much the laws made to bind it.²

III

The very first work of Munshi, *Verani Vasulata*, is one of his best, because it strikes the keynote of all his later writings. The vision of India, great in the future as she was in the past, nay even greater, is always before the author's mind. The story begins with the struggles of a young man, Jagat, against dire poverty. Raghubhai, an official of the small state of Ratnagadh, takes the fatherless boy and his mother under his protection. Jagat becomes strongly attached to a neighbour's little daughter, Tanman. His mother's attraction proves too much for Raghubhai and, with her son, she has to take refuge in the house of her husband's elder brother at Surat to escape dishonour.

Years pass, and Jagat, now a college student, meets his Tanman again, now in the spring-flush of youth and beauty at Dumas, near Surat. The vacation, a dream of happiness, passes away all too soon. The lovers part with tears, and as they kiss, are observed by the step-mother of Tanman. She is indignant; caste rules forbid her marrying Jagat; Tanman is sacrificed at the altar of caste and married to a rake. On the other hand Jagat returns home

1. *Aitihāsika Pātro ane Tenūn Nirupaya* (Guj.)

2. *Adalhe Rashte*. (Guj.) Unpublished.

to Surat to find the wicked Raghubhai poisoning with his presence the dying moments of his saintly mother. He takes a vow to avenge himself on Raghubhai.

On his return to Bombay, he learns of Tanman's forcible marriage, and, later, of her death. With his heart full of hatred towards society, Jagat goes to Sādhu Ramkisandasji at Ratnagadh to find peace in his old haunts. Unable to do so, he resolves to kill himself, but is saved by Swāmī Anantanand who forbids him to take the life God has given him.

This Anantanand's ambition in life is to leaven modern life with the ancient ideals of India, and he is training a band of assistants to help him build up a young and vigorous nation. His centre of work is Ratnagadh. Jagat becomes his disciple, and is soon the foremost among all his followers. For the work of Anantamandala, Jagat comes to Bombay, where Raghubhai has been trying to destroy Anantanand's schemes. Jagat gets the chance of repaying his old debt, and rendering service to his cause at the same time. Raghubhai's daughter, Ramā, falls in love with him ; and Raghubhai, not knowing the real position of Jagat, also tries to win such an eligible son-in-law. Poor, loving Ramā suffers from both sides ; from her father, who has no regard for her, and from Jagat who hopes to injure the father by playing with the daughter's affections.

Between Raghubhai and Anantananda matters rapidly come to a head. Raghubhai employs Tanman's uncle to steal some important documents from Anantananda's safe. The attempted robbery by Tanman's uncle is frustrated by Jagat. Carried away by his personal wrong, he allows the thief to be murdered by his discarded mistress, Tanman's step-mother, and lets her escape. An inquiry into a murder in Anantanand's own residence would be most unfortunate for the Mandal ; so Anantananda burns all the compromising documents, and when the police come in calmly takes upon himself the full responsibility for the murder. He tells Jagat in his prison-cell : "Thy perfection has to be paid for, and the price for it is my life." Then only Jagat sees the true meaning of the saying that vengeance belongs to God alone. The swāmī passes away in

prison by *prāṇāyāma* before the death sentence can be carried out.

Jagat learns the true value of the price paid by his guru to buy his 'perfection', and decides to be worthy of the price paid. He deliberately sets out to woo and win Ramā, the daughter of his arch-enemy, who has been pining for him and leads her with him to Ratnagadh as his mate and comrade in the great work of nation-building.

It is clearly a first attempt. There are many faults in the structure of the plot, in the denouement, in the style and in the language of this work. But Jagat is very true to life; Raghubhai, the villain of the piece, is a forceful character. Anantananda—the Ideal—is in the background more or less as becomes the Inspirer and Teacher. Among the woman characters, there are only two who might be considered here—Tanman and Ramā. They are in strong contrast to each other. The former is forceful and assertive, magnificent in her rebellion and even in her defeat. Ramā is the typical gentle Hindu maiden, her life being inspired only by love and self-surrender.

Kono Vānka? mercilessly exposes the trickeries of the self-styled religious teachers in Hindu society. The story centres round Mani, a child-widow, who has been betrayed by a so-called 'respectable man,' and who, to hide her shame and save her child, escapes to a small village. Ultimately, pursued by shocked respectability and obliging vice, she seeks refuge with a student Muchakunda, a gentleman in every sense. But some busy-bodies write to Muchakunda's father, and the old man, bigoted and orthodox though good-hearted, arrives, and to save his son, forces him to marry his betrothed, the ugly, one-eyed Kashi. Jealousy, poverty and Mani's beauty complicate an unfortunate situation. Muchakunda falls ill; Mani, defying conventions, nurses him. The patience of the poor woman is angelic and her unceasing devotion to Muchakunda—even to the extent of remaining with him while her own child is drawing her last breath—is superb. After a time Kashi dies, and the lovers are united in wedlock.

It has been successfully rendered on the cinema film, but as a novel it is certainly weak. The work is character-

ised by a complete absence of humour. Mani is too sad and Muchakunda too serious to have developed this precious virtue.

Svapnadṛṣṭi resounds with the echoes of the Surat sessions of the Indian National Congress made famous by the 'Marathā shoe' flung at Sir Pherozeshaw Mehta. It was the time when the revolutionary movement first started in Bengal. Naturally it fired the youthful enthusiasm of young men and women all over the land.

The story turns round a group of friends in the Baroda College who have formed a secret society to organise a revolution. They all attend the Surat Congress and help to break it up. There are fine miniature pen-pictures of the great Indian leaders of the period like Sir Pherozeshaw, Tilak, Gokhale, Aravinda Ghose, Lajpat Rai and Bepin Pal; most of them have passed away, but readers who have had the privilege of knowing them will undoubtedly acknowledge that Munshi has given us true portraits. This work is a realistic picture of the lives of thousands of young students in India who begin as idealists and end by settling down to the humdrum ways of their fathers. The ideals of Anantananda in impatient and immature hands turn to grotesque mock-heroic dreams of the mentally unbalanced.

Snehasambhrama shows Munshi in a rollicking, boisterous mood. An extremely impressionable professor is very fond of many fair admirers, among others the wife of a Samshere Bahadur. This leads to unexpected developments. The wife of the professor has her objections to her husband's ways. The whole tangled skein is unravelled one night at a lonely house to which the whole party is induced to attend by a practical joke played by a friend. The final scene is full of bright sparkling comedy. Shamshere Bahadur's wife lets down her lover. At the end the disillusioned professor confesses to his wife and his beloved pupil, Mohini: "I have been an ass. Please forgive me!" In reply an old friend coolly offers him his snuff-box, saying "Never mind, dear boy, just take a pinch. It will clear your head".

Pure humour is found in every page of this delightful book. The characterisation is true to life. The innocent professor, his wife, loving but uncouth in the extreme, the bold girl Mohini, the genial old uncle and the good old aunt Jaskore, and above all the braggart, Shamshere Bahadur, are all characters which will live.

IV

The historical romances of Munshi are the best known of his works, though over the first of the famous trilogy—*Pātanāni Prabhutā*—there was a storm of protest from the Jaina community. These three deal with the most glorious period of Hindu Gujarāta—the reign of Siddharāja Jayasiṅha. Through all the three we can clearly trace the growth of Munshi as a novelist. He goes from strength to strength, and in the third, *Rajādhīrāja*, we clearly recognise the masterhand.

Pātanāni Prabhutā still shows signs of the prentice hand. But the defects are few while the beauties are many.

The story revolves round the efforts of the minister Muñjāla to consolidate the kingdom of Pātaṇa during the minority of King Jayasiṅha Cālukya. She has come from her far-off home in the south attracted by the personality of Muñjāla rather than by the greatness of the king of Gujarāta. In the beginning of her infant son's reign she desires to assume supreme control and to shake off Muñjāla. But Pātaṇa will not accept this. The people force her to see reason and to have their trusted and well-beloved Mūnjalā restored. Miñjāla yields with perfect grace, and in yielding wins a very real victory.

The second part of this trilogy, *Gujarātano Nātha*, carries the story forward. The power of the minister, Muñjāla, is now at its height, and we more than suspect that the real lord of Gujarāta, Gujarātano Nātha, is he rather than Jayasiṅha. Miñjadevi is there, mature and wiser. She can now love Muñjāla with all her heart, and yet they both can keep their passion under complete control and combine for the good of their youthful King and country. But the main interest of the book centres round the

Brāhmaṇa, Kāka, the warrior 'without fear and without reproach'. Kāka is unlearned in Saṁskṛta lore; and though he has saved the accomplished daughter of a pāṇḍita, Mañjari, from a cruel fate, she despises him. She wants her lover to come to her, not 'like a dog to his mate' but, like a Paraśu Rāma 'irresistible as fire, unconquerable as Kailāsa itself'. She turns in disdain from this wandering trooper from the land Lāṭa. The winning of this proud woman's heart is the central episode of this book.

Meanwhile King Jayasīnha is attracted by a beautiful Rajput maiden—Rāṇaka—and wishes to send her a love message through Kāka. But Rāṇaka is carried off from under the very nose of Jayasīnha by Khengāra, the youngest son of Rā Navaghaṇa of Junāgadha. Kāka and Khengāra are great friends, and the former actually helps the latter against his own master, and incidentally wins the esteem of Mañjari.

But the seed of bitter enmity is sown between Jayasīnha and Kheñgāra and this is described in the third book *Rajadhirūja*. The war between Pāṭaṇa and Junāgadha goes on for years, but Junāgadha seems impregnable. Kāka is called from Bhrgukaccha (Broach), where he is the military governor, to help at the siege of Junāgadha. His departure is a signal for the revolt of the old patriots of Lāṭa to regain their independence from the sway of Pāṭana. Mañjari proves herself to be the worthy comrade of the great warrior, Kāka. She maintains a firm hand over the defences of the citadel against the rebels.

Muñjāla has extended his protection over Kāka. But King Jayasīnha cannot forget the help he had given to Kheñgāra while carrying away Rāṇakadevi. News of the revolt in Broach reaches Jayasīnha, but he deliberately prevents its reaching the ears of Kāka and does not send immediate help to Mañjari. The siege of Junāgadha ends in the storming of the great fort, when Rā Kheñgāra meets a glorious death. Jayadeva, exulting in the fact that Rāṇaka has at last been won, carries her off with him to Wadhwan. But Kāka is pledged to the loving memory of his dear friend Kheñgāra, and prevents his king from fulfilling his intentions towards Rāṇakadevi. When arguments are of no avail, he forcibly

imprisons his king in an underground cellar. The opportune arrival of Minaladevi and Jayasinha's queen makes Kaka's work easy. Ranakadevi, Khengara's noble spouse, immolates herself on the funeral pyre of her dead lord on the banks of the Bhogava. The spot can be seen even now, and attracts numerous pilgrims.

To resume the thread of the story, Kaka is ultimately told of the critical situation of Mañjari in the Broach Fort, and he rushes to her rescue. He arrives too late to save the heroic Mañjari, who dies in the fort of starvation, and he nearly goes out of mind with rage and grief. He saves the fort, and the book closes with the triumphal procession of Jayasinhadeva as the overlord, Rājādhīrāja, of Gujarāta through the streets of Bhrgukaccha supported by Muñjāla, Kaka and other great ministers.

This trilogy has given to Gujarāti literature a splendid galaxy of great figures. Warriors and statesmen, chieftains and noble ladies pass by in gorgeous procession. Through all the three works, Muñjāla stands out as the grandest figure. He stands, solitary like some lone peak. His eye is everywhere, his hand is ready to intervene at every crisis. Indeed he is the very spirit of Gujarāta incarnate in human form. Nothing ruffles him. No sacrifice is too great for him if his land demands it, for has he not given up his own sister, his wife, and son so as to be able to serve his land the better? He looks cold-hearted and calculating, but his heart is warm and true. He never forgets true and loyal service. He has mastered his passions and in this mastery he stands above all others. For Minaladevi, his love is true as steel but pure as an adoring worshipper's for his goddess. Muñjāla is a great psychological study of human character.

Munshi's true strength lies in his understanding of woman's mind in all its varied aspects. Minaladevi, in the first work, is almost repellent through her stiff-necked pride. Experience mellows her, and she changes into the stately mother of her people. She can even be generous to Rānaka who has preferred the Rā of Junagadh to her own son. She it is who brings Jayasinha

to his senses, and honours Rāṇaka, the wife of her fallen enemy as the Sati.

Mañjari is a different type of woman altogether. She is a highly intellectual person deeply versed in the intricacies of Saṃskṛta learning. Her ideals have been nourished on the glorious myth of the great Brāhmaṇa warrior, Paraśu Rāma, and she proudly refuses to look at the puny men of her days. When Kāka first comes to her notice, she has nothing but contempt for this vagabond trooper who knows no word of Saṃskṛt. Kāka sets about to win her. And when he performs valorous deeds, she flings her pride away, and gives herself to him body and soul. Mañjari is one women in a thousand. Her tragic death at the end of the third volume leaves the reader with tears in his eyes. Mañjari has been the most brilliant and the most popular heroine in modern Gujarāti fiction.

Her lover, Kāka, can be best described as an overgrown boy in his love for adventure and fighting. But he has a diplomat's wisdom. Jayasinha resents it and is afraid of him. Though a loyal enough subject, he is the soul of honour and has the courage to face the king when he is in the wrong. Kāka is a figure to love. He will be to the boys of Gujarāti what Richard the Lion-hearted is to England's youth.

Thus history is made to live in a way as had never before been done in Gujarāti. These three great works indeed are assured of a lasting place in the literature.

Prthivivallabha is another historical novel dealing with the romantic figure of Muñja of Dhārā, the great lover of art and learning, and based on *Munjardsa* in *Prabandhacintāmani*.¹ The language is much more Saṃskṛtised than in the earlier novels. This work has been rendered into Hindi and Marāthī, and staged, screened and recently acquired for a talkie. Considered as a work of art it is an exquisite cameo, and is the best of the author's romances.

When Tailapa decides to put Muñja to death and at the same time to publicly humiliate his sister Mṛṇālavatī, the

1. Plot, vide p. 57

captive is forced to beg at every door of the city for seven days, and men, women and children fall in love with the royal beggar. The last scene may be described in the author's words:

Without hesitation, uninvited, he came up straight to the place where Mṛṇālā stood, and smiled. His smile was as fascinating as ever.

"How are you, Mṛṇālavatī?" The longing of a lover, meeting his beloved after ages, was in his voice. Mṛṇālā could not smile in reply all at once, but the magic of his smile and voice was upon her. She smiled, sweetly, slowly, with a face overshadowed with grief. Her eyes brimmed over with tears. Their glances met as if in an embrace. "What can you give me now?" Prthivivallabha asked with the tenderness of a fond lover. "You have given me all that you ever had."

These words had a maddening effect on Mṛṇālavatī. A wild gale of passion swept over her. She became oblivious of her plight, the occasion, the place, and looked at her lover with eyes full of love.

"Fair one!" said he, "do not be afraid. The world is both wicked and stupid, and will always remain so. You have brought beauty into your life. Now let the world say what it likes."

Mṛṇālā forgot herself, Tailapa, the spectators, even her sense of modesty. She threw away the pot in which she held the alms and fell at the fettered feet of Muñja. "Forgive me, my lord, Prthivivallabha, I am your murderer." Mṛṇālā took the dust from off Muñja's feet and placed it on her head.

"You? My death was pre-determined at the very moment of my birth. What can you do?"

Tailapa sprang down from the platform on which he stood and dragged Mṛṇālā away. The citizens and the soldiers stood with tears in their eyes . . .

"Whose has been the triumph, mine or yours?" Munja asked Tailapa.

"This elephant of mine will just decide who has triumphed," said Tailapa. And leaving Mṛṇālā on the platform, he came forward.

Muñja laughed aloud. "Will it be your triumph? You wanted to bend me to your will, but I will die, unyielding as ever. You prided yourself on your morals; and you will have committed the heinous sin of killing a king. Who is the conqueror, you or I?" Muñja's resounding voice, full of contempt, was heard by the whole crowd.

In excitement Tailapa bit his lips. His eyes flashed with venom. "Soldiers, take him there."

"Why?" asked Muñja, "I am going there myself." Saying so, he stepped towards the elephant with lordly dignity. All eyes were fixed on him. Every one held his breath.

Muñja coolly walked in front; Tailapa and a few soldiers followed. He came and stood near the elephant for a while. Under Tailapa's orders, his fetters were removed.

Unfettered, Muñja stood erect. He removed the locks which overhung his forehead; and turned his majestic face towards the people and Mṛṇālā. His eyes were fearless, flashing irresistible power. A smile full of sweetness and dignity played upon his lips. The people shuddered. Some men and women

began to sob. Mṛṇālā looked on as one out of her senses. The soldiers with faces set hard went on mechanically performing their duty.....

Muñja looked with contempt at Tailapa and stepped near the trunk of the elephant. There he stopped, as if in hesitation. Tailapa got the moment he waited for. "Are you frightened?"

"The earth will crash to its doom when its lover begins to fear. Fool! I was only thinking—"

"Of what?"

"Only this," Muñja replied, looking up with pride. And his eyes were full of longing. "I was only thinking what will happen to poor Sarasvatī. Laxmi will now go to Vishnu. Victory will repair to Kārtikeya. But when Muñja will go, Sarasvatī alone will be disconsolate." Saying this, he turned his back on Tailapa with inexpressible contempl, and addressed the elephant thus, "First among elephant! Pr̥thivīvallabha, the first among kings, has now come to you!"

The elephant stood as if in deep thought, then playfully waved its trunk, Muñja softly rubbing it all the time. Ultimately, with perfect composure, he clung to the trunk; the driver pricked it with the goad; and the elephant twining its trunk round Muñja lifted him off the ground.

The elephant lifted its trunk, lowered it again and again. The people with tears in their eyes saw in its embrace Pr̥thivīvallabha, smiling, his brilliant eyes flashing with pride, like Śrī Kṛṣṇa triumphantly standing in the coils of the serpent Kālī.

The elephant snorted and gave one swift swing to his trunk. And Muñja's triumphant cry resounded in the air, "Victory to Mahā Kālī."

The crowd stood horror-struck. Mṛṇālavati's piteous shrieks rang out, piercing the heavens.

Muñja for a moment disappeared under the foot of the elephant. The animal put its foot on him—pressed it—a crack was heard—the foot was lifted.

On the ground, the corpse of Pr̥thivīvallabha lay crushed and flattened.

Bhagavān Kautilya is the first of a series yet to come. The terrible system of espionage under the last Nandas has been brought out with startling realism. Kautilya is well drawn, and the great Rshis of the Naimisha forest and their life are depicted with Munshi's art.

V

In 1922, Munshi first turned to the drama as an outlet for his creative imagination. The first, *Purāndara-parījaya*, was woven round the Purānic episode of Sukanyā and Cyavana. In the next, *Avibhaktatmā*, he strives to portray the ideal of love. True lovers are halves of one another—one soul in two bodies. And as a type, he took the finest pair in ancient Indian tradition, Vasishtha and Arundhatī. In *Tarpana*, an unrelieved tragedy, we have the myth of

Aurva who destroyed the Non-Āryan Haihayas and re-established Āryan supremacy in India under King Sagara. Sagara is the pupil of Aurva but loves the daughter of the Haihaya king. Aurva forces him to sacrifice his love to save his land.

In these dramas, Munshi has tried to bring these semi-divine figures down upon earth, endowing them with human feelings, but his attempt has met with doubtful success. Divine honour paid to these great heroes for ages has removed from them all traces of human weakness, and their reappearance with human attributes only makes the situation melodramatic rather than realistic. In *Putrasamovadī*, where we have the well-known episode of Śukrācārya and Devayāni, the characters are much better delineated and the situations are better handled.

Dhruvaswāmīnidevī deals with a well known chapter of Ancient Indian History. Here we move about amongst living men and women. The plot has been suggested by the recently discovered fragments of a Sāṃskṛta play called *Devicandraguptam* by Viśākhadatta, the author of *Mudrārākshasa*. The majestic Dhruvaswāmini with her noble steadfastness and loyalty is a powerfully drawn character. Candragupta, the Vikramāditya of history, stands out in admirable contrast with the ignoble Rāmagupta.

The social dramas are all racy and sparkling productions. As Munshi himself says about one of them, 'they are not to be read by those who are in love with respectability.' They are thoroughly modern in spirit and can be relied upon to shock those who possess the old Indian mentality. They are popular with the younger generation and are frequently staged by amateurs. They all are directed against the hypocrisy which covers life, against foibles, great and small. They describe every day realities; and the lesson is conveyed through rollicking comedy and hearty laughter. The plots are woven with skill and situation, comic and absurd, develop in rapid succession.

Vāvāshethnūnī Svātantrya is the story of a poor hen-pecked husband, inspired by the example of Belgium defying Germany, to make a bid for independence. In *Be Kharāba Jana*, Rambhā the daughter of a rich lawyer prefers

a penniless young medico to the rich prig, Ramdas Dagliwala, whom her parents have chosen for her. She leads her people a rare dance all over Bombay. It makes delightful reading and has been a favourite play for amateur theatricals in schools and colleges. *Ajñānkita* is a cruel picture of situations unfortunately too common in lower middle class life and makes painful reading. The story turns on how the daughter of a poor widowed mother is sold 'in marriage' to a decrepit and vicious old money-bag. The unfortunate heroine, driven by circumstances to prostitution, at last finds refuge and peace with the clerk of the old man, who humbly places at her disposal all he has, "two bighas of land, a pair of bullocks and a cow". *Kahni Śashi* revolves round a modern Bombay girl, a thorough-going suffragate, who tries to be independent of men and ends by accepting her guardian as her husband. It is a successful social comedy and has also been a favourite of the amateurs.

Brahmacaryāśrama was written in Yeravda Jail and the first Act is laid in prison. The *dramatis personae* are political prisoners. Being forced by circumstances to live separate from their women-folk, they talk of the divine virtue of continence, *Brahmacarya*. When they come out, pursuant to their vow, they find an institution where they can practice this great virtue. But their cook is old and feeble, and once, sends his niece, Pemli, to do his work in the kitchen. Then begins a race between these sworn brahmacāris to attract the attention of the girl. Bad feelings are aroused. The whole situation reaches the climax when after trying to oust one another, all leave, except Dr. Madhubhai, the eminent medical man who originated this idea and founded the *āśrama*. He weeps amidst the ruins of his noble scheme, whereby mankind was to have been made immortal. Pemli sympathises with him and they weep in each other's arms. Suddenly, the elderly Doctor opens his eyes, and a new light shines in them as he sees Pemli clinging to him. He sings his favourite line 'The path of God is for the brave,' and Pemli joyfully joins

With his fine grasp of the technique of plot-weaving and his keen sense of humour, if Munshi tried his hand at

short stories, he would certainly succeed. But only one small volume of short stories has appeared from his pen so far, *Mari Kamala ane Biji Vāto*.

VI

Munshi, like every great writer has his own theory of life and literature. His *Ketlala Lekho*, *Ādivacano*, *Narsaiyo-Bhakta Harino* and *Thodānk Rasadarśano* form a valuable compendium of literary, historical and biographical studies. His essay on *Gujarātanā Jyotirdharo* and the address on *Gujarāta-Eka Sāṁskritika Vyakti* are, of all his miscellaneous writings, the most inspiring. His address *Jivanano Ullāsa*, Joy of Life, and *Prāṇalikavāda*, Conventionalism, brilliantly articulate the author's revolt against the prevailing conventions in literature. *Mānavatāna Ārshadarśano*, Vision of Human Greatness, contains an attempt to present a theory of life.

Narsaiyo is a biography of Narsinha Mehta in which the poet is dramatically and psychologically recreated from his own works. It also contains, in an introductory essay, the result of Munshi's investigations into the difficult questions of the poet's age and the authenticity of some of his works.

Munshi's theory of art and literature may be shortly stated in his own words:

The classical, that is, the literature which is truly effective and beautiful is the only real literature. A few can understand its underlying mystery. The cultured taste of only a few can enjoy it.

A literary artist is entitled to complete freedom in the choice of subject and treatment; conventions, and, in particular, those imposed by religion and morals destroy its soul. The sole test of literary effort is the success with which it reveals beauty. This beauty is the indefinable quality which makes creative art a source of undying joy, and is intrinsically different from moral good.

And literary criticism can only be subjective and creative; that is, it can only be a creative effort at interpreting beauty of art as it strikes the critic's imagination.

Artistic beauty, according to Munshi, must satisfy the innate craving of the cultured for idealistic perfection.

The author's theory of life is thus expressed:

The secret of Aryan greatness lies in thus converting one's self into a characteristic force...When man loses himself in the one idea round which his individuality revolves, he becomes resplendent, powerful.....He becomes an elemental force. He attains irresistible grandeur.....

Similarly when the unity which the imagination of two lovers calls into existence is visualised by them as a single, undivided, changeless soul between them, the goal is reached. Love rules their life as Beauty....Thus the secret of all beauty and greatness is not in remaining what I am, but in realising something beyond it; not in 'Being' but in 'Becoming'—Bhāvanā. For in the process of 'Becoming' only, do I realise enduring joy. In studying the fundamentals of love and religious devotion, of literary beauty and human greatness, of sacrifice and duty, I have found but one underlying principle: Beauty in life as in literature lies only in attempts to achieve 'Becoming' of evergrowing magnitude.¹

This 'Becoming' is not necessarily spiritual or moral. He says, again :

A dangerous life is far nobler than one of passive insipidity. Greatness, for men or nations lies in greater and yet greater efforts to live as an idea through struggle and suffering, through tapas and tyāga. In normal human instincts and motives, intensified by an ideal and purified by readiness to suffer for it, lies the secret of strength and power. In a full and perfect life, strength and ambition have a place; and so have laughter and tears and pride, and even the pleasures of sense. Love is supreme law; and so is Beauty. Both attain perfection, one in inseverable Unity of man and woman, the other in endless joy²....

VII

The consideration of Šiśu ane Sakhī, The Child and His Comrade, has been kept to the very last, because it depicts, to the writer's mind, the very heart of the author. As can be seen from the preface to the book, the piece welled forth from his inmost being quite spontaneously in an increasing stream of rhythmic prose of beauty and power. It must have been a most wonderful experience. It is a sustained vision, where, scene by scene, the unfolding life of the man is revealed. We can visualise—we who have known them in flesh—the various persons mentioned, though no names are given.

Šiśu, the Child, has dreamt of a comrade, Sakhī, who would share his life with him. But it remains only a dream; for he is married when he is too young to understand what it all means. His wife is a gentle, uncomplaining girl—Sati—whose whole life is bound up with her husband, but unfortunately she is too ignorant to enter into or even to appreciate Šiśu's yearnings after beauty and joy and power.

1. *Thoṣāṅka Rasadarśanā*, p. 13.

2. *Adadhe Rastē* (Unpublished).

At first, Sati is quite happy ; she has her beloved Šišu and the love of all her family. But Šišu's soul is in revolt. He cannot bear Sati near him, for she is not the comrade he had dreamt of. Still, always mindful of his duty, he is considerate to Sati. The influence of a good mother and a cultured upbringing saves Šisu from temptations. Then Sakhi comes into his life, and Šisu at once recognises in her the loved comrade of his dreams. They both recognise with rapture that each is but a part of one whole, and that they have been travelling through a succession of births in vain search for each other. Their separation is not yet ended, for both are separately tied down by the 'sacred ties' of family and home. But they are both poets, and in literary collaboration they find the joy which life denies them.

Sati, with the true intuition of love, at once sees this mutual attraction. She cannot possibly give to Šisu the inspiration and joy of artistic and intellectual cameraderie which Sakhi alone can give him. And gentle and loving as she is, she does not grudge Šisu the happiness she herself cannot give. The position is impossible, but each is willing to suffer that the other two may be happy. Of the three, Šisu is most impatient and the most suffering. All the three are the best of friends. Next comes word-pictures of a wonderful trip to Europe made by all three together. They see the beauties natural and artistic of the West and find inspiration in the great ideals of Greece and Rome as embodied in their works of art. On their return, life becomes a living torture. Šisu borne down by physical and mental worry wants to give up the world.

After many days Šisu and Sakhi met alone. The waves of the slow-heaving sea broke on the shore ; and so did their hearts' emotions, one on top of the other. The atmosphere was tense with feeling. Lost hopes were revived. Their hearts began to dance. They sat on a rock which stood in the waters behind the old broken temple.

The sky was clear ; the hills beyond, dark. The full moon rose, illuminating the earth, and shed glistening drops of light on the quiet waters. Beauty was everywhere. And both sat wrapt in love.

Šisu was serious. "Sakhi ! This is the day on which we pledged ourselves to each other, years ago, on the banks of the White River. We have, no doubt, kept the pledge so far. But then we did not know Love fully. We thought him the image of dancing joy, tender of heart. But now we know him for what he

is: grave and gloomy, looking at us with tearful eyes; tortured by separation; treading with slow steps; singing the song of woe in a voice quivering with anguish."

"Śīsu ! Why do you talk thus?" quoth Sakhi. "He is our only hope". Śīsu shook his head. "Sakhi." The cruel one has grown flowers of hope that he may scorch them with despair...Death has missed none so far and will not miss us.. Sakhi ! Then why should I not live as dead even in the midst of life, and attain what death alone can lead me to ?

"Sakhi ! I have found a beautiful spot, far, far away from the world. There, the sleepy Rewā creeps between lofty crags; the hooded cobras swing to the music of wandering sadhus; the alligators, openmouthed, lovingly gaze on the rustic charms of village beauties as they come to fetch water. There, the evening breeze brings the distant tinkle of temple-bells, echoing joyfully in men's hearts. There, I will go and live in the company of the peaceful. There, chanting the hymn of love, I will seek liberation, your name on my lips."

Sakhi looked at her lover bent on renunciation, the very picture of their soul, one and indivisible. "Then fill your bowl with water for two, my Śīsu ! Who else will spread the deer skin for you, ascetic mine, except your impatient disciple ? Śīsu ! When you give up the world, you will be mine." And the guardian god of lovers, as he shone in the sky, smiled sweetly and yet shrewdly.

But Sati, gentle and uncomplaining, passes away, loving to the last. Years pass, Sakhi becomes a widow, and the way to their union is clear. They unite at last, the misery of aeons is over, the two halves meet together to become one whole. Life, now, is an endless round of happiness and ease.

But once they repair to a temple in ruins on the sea shore. A venerable phantom sage appears before them and claims them as his own. He lays bare to them the true significance of their life as they live it, a life of mere worldly pleasures, fame and what people call 'good deeds.' He tells them of the glory of sacrifice; of true success to be measured not by what one acquires but by what one gives up. He lays bare the hollowness of modern life. True life, the phantom sage says, is Truth, Tapas, and Rta. This is the call of the Great Spirit of Āryavarta (the Bhāratabhāgyaviddhātā of Ravi Thakur) and the two companions on the Road of Life obey it.

Thus ends this extraordinary work. If one can so call it, it is a stirring song in prose, full of passion, and beauty throbbing with love and tears and sacrifice.

Munshi, as a prose writer, is among those of the first rank in the language; to the minds of some he has no

equal among the modern writers of Gujarāti prose. His creative art has brought life and beauty to Gujarāti fiction and drama; and the philosophy of life preached by him through his works has given to Gujarātā both joy and strength.

CHAPTER VI.

MODERN TENDENCIES PART II

(1914 to 1934)

Gaurishankar Govardhanram Joshi—His art—Short stories—*Bhaiyā Dālā*—*Rajputānī*—Women Authors—Smt. Jyotsnā Shukla—Smt. Lilavati Munshi—Psychological point of view of the modern woman—*Jhānjawānī Jala*—*Vannällānī Diary*—*Pānca Patro*—*Rekhācitra*—Batubhai Umarwadia—Ramanlal Vasantlal Desai—Realism and Humour—Ramanarayan Vishwanath Pathak—*Svaira-Vihāra*—*Dviresā-nī Vato*—*Khemī*—Dhansukhlal Krishnalal Mehta—Jyotindra Dave—Folklore of Kathiāvādā—Zaverchand Meghani—*Saurashtra-nī Rasa-dhāra*—*Sohini-nēhār*—History—Literary History—Poetry—Research—Biography—Stage—Journalism—Monthlies—Weeklies—Dailies—Conclusion.

I

Gaurishankar Govardhanram Joshi, known as Dhūmakuṭu, The Comet, (Born 1892) has written numerous short stories, many of which are now collected in *Tanakha* Sparks, I (1928), II (1928) and III (1932); *Avāśesha* (1932); *Padachāyā*, Shadows, (1931) and two novels, *Rāja-Mugata*, The Crown, (1924), and *Prthviśā* (1925). He has also written plays for children, several essays, and a volume of reflections.

Dhūmakuṭu is an author of outstanding merit and great promise. His works have in a large measure the elements which go to make up the romantic spirit. They disclose love of mystery; response to beauty wherever found; intellectual curiosity; and imagination and feeling which transfigure the reality of life into romance. The tendencies associated with these elements are reflected in his style, technique and outlook, as also in the literary form through which he generally expresses himself. His style is rich in expression and idioms of varied origin, and is distinguished by literary elegance. He aims neither at power nor effect, but at charm.

He seeks atmosphere not only in the usual haunts of the cultured and the rich, but in slums and villages, from the illiterate and the lowly. For his materials, he freely draws upon not only the folklore of the province but upon every

clime and age walk of life; and, while doing so, rarely obscures the effect or lowers the standard of literary art. His travels in different parts of India give him a large sketch-book from which to portray life and nature, and by patient observation he has collected quite a museum of human and local finds. His stories are often prefaced by a graphic description of the scene in which the plot is laid.

It is this ever-widening hunt for the beautiful and the romantic which has led him to adopt the short story as a medium. His best stories fulfil all the requirements of art. They are organic literary creations, called into life by a few deft strokes on a small canvas, bringing out only one situation and dominated by a single feeling, sentiment or outlook. Sometimes his characters are drawn feebly, and lack the living touch. At places, execution is uneven or conversation falls below the standard. But he excels in preserving for the printed story the old world flavour of a story not read but narrated. The present-day public which more often than not reads a story, finds in Dhūmaketu's pages the breathless pleasure of hearing a well-told tale.

II

His tender sympathy invests the poor, the lowly and the innocent with a romantic halo; often a common-place incident of village life is lit up with pathos. The author's love for the village, however, is a little aggressive. Village is heaven; city, hell. Life in the former is uniformly good and honest, happy, hospitable and noble; in the city 'owners and masters are robbers in whose shadow these clerks and tenants, hungry and miserable, dwell.' In describing rural life he is in his element. We find in his pages the shepherd and his wife aglow with the same high strung emotion and passion which is generally the privilege of the cultured and the artistic to feel. Like a true romantic author, Dhūmaketu defies the shackles of realism.

III

A few of the subjects which he has successfully dealt with are: The old coachman waiting day after day for his daughter's letter which comes but a day too late; the old railway signaller who prefers to die than leave the little

garden he loves so well; the Brāhmaṇa and the ghost which wants him to perform a pilgrimage; the little, imaginative boy who pathetically yearns to hear the story which his parents are too indifferent to tell him; the cowherd and his wife who, after a momentary lapse, 'kiss again with tears'; the sādhu who loves a haunting face which turns out to be that of his disciple's wife; the student who loves a widow, whom he ultimately succeeds in finding in a prostitute's den; the Rajputa lady who fights her husband's ghost; the millionaire of Bombay who finds disillusionment while trying to play the part of the saviour of a village; the village chief and the headman whose friendship survives a deadly feud in which their sons destroy each other; the Rajputa lady who killed her husband for betraying Jhālora to Allāuddīn Khiljī; Āmrāpallī of ancient Vaiśālī; Narcissus and Orpheus of Greek mythology; and Brahma's curse on the goddess Rati.

The pathos in *Bhaiyā Dādā* is extremely well brought out. Old Badrinath has served long and faithfully as a signaller at a small wayside railway station. He lives in a little box by the railway crossing and has turned the surrounding patch of land into a small garden. His family consists of a goat which gives him milk, a cat and three kittens, and the twelve-year daughter of a workman who often comes to cheer his lonely existence. But once he commits a breach of duty and a smart traffic superintendent, adoring efficiency, orders the bhaiyā's dismissal. Members of the staff who love and respect him dare not tell him of his fate, and ultimately the superintendent has to do it himself. Badrinath, at first, cannot realise that dismissal implies leaving his box, his garden, his little world. When he does, his heart breaks. With inexpressible grief, he entrusts his cat and kittens to the shirestedar. The next morning when the shirestedar pays him a visit Bhaiyā Dādā is no more: his corpse lies in the little box where he was wont to sleep.

The author's treatment of the tragic is very successful. In *Māśahūra Gāvaiyā*, Famous Musician, the musician Indramani falls in love with Tara, who refuses to marry him until his music possesses a soul. The musician

wanders in lonely places trying to acquire for his music 'the soul' which his beloved desires for it. But, in trying to do so, he comes to love his sārangī, the stringed instrument, more than his life. Ultimately he succeeds in extracting soulful music out of it; and Tara, pleased with her lover, marries him. But her husband's passionate love for the sārangī rouses her jealousy, and she insists upon her husband forswearing the little instrument she hates so much. The poor musician accepts the cruel mandate. Heart-broken, he plays a farewell tune on his beloved sārangī. His soul, trembling at the impending separation, pours itself out in a song full of anguish. Tara, also, sheds tears as she hears the wailing sārangī. The neighbours hear the heart-rending notes of the terrible music with trepidation. Tara can hear it no longer. She asks her lover to desist from playing. He obeys. The beloved sārangī falls from his lifeless hands....His soul flees to keep company with the dying notes of the sārangī he loved so well.

Dhūmaketu is at his best in dealing with mysterious elements in folktales. In *Rājputānī*, a Rājputa, while going to meet his wife, is drowned with his mare in the river Rupeṇa, then in flood. The path by which he rode to death is now deserted, for whoever goes by it meets with disaster. A cāraṇa, bard, full of adventure, decides to take the route, now overgrown with luxuriant vegetation. But when he reaches the river he sees, seated under the greenwood tree, the shades of a few Rājputs gossiping away as was their wont in life, the hookah passing merrily from hand to hand. The bard joins them; but all fade away except one, that of the Rājputa who had lost his life. The shade then longingly requests the cāraṇa to fetch his wife there; for, it says, its last mortal wish to meet her compels it to haunt the spot. The bard agrees and delivers to the wife the message of her dead lover's ghost.

The Rājputānī is furious with wrath. She has been feeling slighted because he met death in a river instead of in a battle, and angry because he had dealt out disaster to hundreds of innocent passers-by for her sake. With sword

in hand, the irate woman accompanies the bard to the haunted spot; upbraids her lover's shade for wanton cruelty; and tries to cut it in two, but in vain. The shade on its phantom horse flies towards the river. The wife follows, sword in hand. "If you are a true garasiyā, stop there," she cries. The shade stands still, but when she approaches it, it vanishes. She follows it into the river and her skirt is drenched. And lo! She beholds the shade, its face in deep distress, restlessly drinking the water which streams out of her skirt. Slowly, with ceaseless thirst, it drinks, and anguish and misery, despair and quenchless thirst are writ on its face.

The Rājputāṇī can restrain herself no longer, and deeply moved, asks, "Rājputa, what is this?" The shade replies, "Now I am satisfied. Quite satisfied. Ply your sword, Rājputāṇī. I will now enjoy a second death." The Rājputāṇī can hold the sword no longer. She bends down and catches the shadowy Rājputa's hand. "I will not let you go now", she says. She flings the sword away and catches hold of both its hands, only to find bubbles. The shade is seen further away, looking out of the waters of the mid-river. She goes further into the river; the Rājputa draws her on; she goes still further and yet he is far away. The cāraṇa shouts from the bank; "Garāsiṇa, come back. The water is very deep there. He is gone. Please return." The Rājputāṇī flings back a sweet smile. "Goddess-born! Go your way. Go back to your home happily. I want to be the wife of this unhappy garasiyā again." She steps forward and is seen no more.

III

Women have been contributing their quota, though slowly and feebly, to the literary wealth of Gujarāta. Lady Vidyāgavri Nilkantha (Born 1876), the first lady graduate in the province, is the author of several remarkable essays. She also assisted her husband, Sir Ramanbhai, in the production of *Hāsyamandira*.

Srimati Sumati Trivedi (Died 1911,), a promising poetess, was cut off in the bloom of youth; and so was

Śrimati Vijayalaxmi Trivedi (Died 1913), another poetess. Śrimati Dipakabā Desai's (Born 1882) poems, characterised by charm and simplicity, are widely appreciated. Her works are *Stavanamañjari* (1923), *Khanda Kāvya* (1926), and *Sanjivini*, a play translated from Marāthi. Śrimati Hansa Mehta (Born 1897), once the editor of the weekly *Hindusthāna*, has written three short plays collected under the name of *Trana Natako*. She is also the author of several works intended for children. She has adopted parts of *Gulliver's Travels* in *Golibahārani Musāfari*, and written an interesting educative book, *Aruna nūn Adbhuta Svapna*. A little boy is taken by Garud to different lands in a dream and told the story of its past glory and present achievements.

Śrimati Priyamati (1893), or, to use her nom-de-plume, Jyotsna, Shukla was the editor of a monthly magazine, *Cetana*, and of the weekly *Sudarśana*. She is the author of several essays and poems not yet collected in book form. Her poems are rich in feeling and sentiment. *Dilrubāne*, To the Dilrubā, is one of her noteworthy poems. Her stirring patriotic songs inspired by the political situation in 1930 are felicitously composed and have justly earned great popularity in the province. She has translated two novels from Marāthi,—*Indira* and *Jyāre Suryodaya Thashe*. Śrimatis Kanuben Dave and Chaitanyabala Majmudar, both promising authors were cut off by early death.

V

Śrimati Lilavati Munshi (Born 1899) jointly edited *Gujarāta* with me for some years, and has written numerous sketches of contemporary and historical personalities; short novels, stories and one-act plays; diaries and letters relating to her travels in India and Europe; and essays. Her works published up to 1925 are collected in a volume styled *Rekhācitra ane Bija Lekho*, Sketches and Other Writings. (1925). *Kūmaradevī* (1930) is a play in five acts. Her stories and plays after 1925 are collected in two volumes entitled *Jivanmāñthi Jadeli*, Found From Life, Parts I and II (1932.) Other miscellaneous writings are collected in *Vadhu Rekhācitra ane Biju Badhun*, More

Sketches and The Rest, (1935). Jail and the distractions of political life have of late come in the way of her literary activity.

Lilavati Munshi wields a distinctive style in the language. Simple, subtle, slashing, playful or emotional as the occasion requires, her style exhibits the finished Gujarātī of the modern period. She draws upon the resources of the language with ease and assurance. She never strains after literary effect, exercising a rare restraint over her style and treatment. She knows her métier and rarely attempts what she cannot execute with skill and confidence. Though our literary work has been produced in close association, and the style and outlook of each has greatly influenced those of the other, her sure taste has escaped the vividness of colour and the glitter of rhetoric which sometimes obscure my literary art. The colours of the pictures she draws blend in delicate shades which delight the eye but never dazzle it.

In literature, she represents the psychological point of view of the modern woman. The rule in life as in literature heretofore has been to exhibit woman as a wax-work doll, attractive only by her parasitical graces. In her works, we see woman revealed as a human being; not 'standing on the threshold of life with dumb desire', but one knowing life and its weaknesses, ready to dare all that a man may hope to do; a rebel loving adventure, romance and beauty. One of her essays develops the idea that the modern world began when man recognised the independent personality of woman. In her works of fiction also a woman is recognised great only to the extent she develops her individuality as distinct from that of man, and a man to the extent only to which he helps her to do so. Her *Kashmirani-Diary*, written when she was twenty-one, lifts the veil from struggles which went to shape her outlook.

Why am I not satisfied? What do I hope for most? What is life? What is duty? Why should one go on fulfilling duty?.... For whom do these birds sing their low, sweet songs? For whom is this glorious beauty of nature?.... On the paths on which I wander, I do not find any fashionable tourist. These by-paths are only for me. I feel an urge towards

some new adventure. And scarcely could there be any one like me so foolhardy as to go about alone. What will others say when they come to know of it?

In one of the letters describing her travels in Switzerland, she writes in all seriousness :

Often I prefer hell to heaven.... Heaven is a good place for seeing dreams. But there, absence of misery would make happiness worthless. There, it is eternal light; so you never get an occasion to see the wonders which lie hid in darkness.... But hell is different. There, you must be ready to suffer pain every day; you must be always alert for impending struggles.... There, day after day, your powers are sharpened; you are always conscious of the powers you possess. There, you can live and have your being and not die a death of boredom.

VI

The great quality of the author is a note of intimacy, a touch of self-revelation, a charm as of whispered confidence which weaves round the reader an atmosphere of personal contact. She excels in the literary art-forms in prose which give the greatest scope to subjective expression like diaries, letters and thumbnail sketches. But this restricts the scope of her execution. She rarely succeeds in the pure objective treatment of men and things. The stories which are not woven round a heroine's outlook become feeble in execution. Her earlier plays are stories narrated in bright conversation, dominated only by the heroine's attitude to life. In *Kumāradevi*, for instance, there is only one living character, Kumāradevi; the others are mere mouthpieces to describe her.

Few authors possess powers of observation of such extraordinary keenness and fidelity, or can dissect the motive behind human conduct with such uncanny perspicacity. In some of her stories, she tears the veil off the conduct of man towards woman with merciless realism, thus representing a stage of literary art in advance of any other author in the language.

Her delight in the beauties of nature finds expression particularly in *Kashmīrī Diary* and *Europēa Patro*. The description of her visit to Verināga in Kashmir is a picture in words.

Thinking that he would take long, I went into a field, climbed a tree, and comfortably laid myself down on a leafy branch. The blue sky overhead, the silver clouds floating in it, the rows on rows of shining snow-peaks on one side, the mountains on the other, the green fields with their knee-deep grass below, the river flowing slowly in front and the bed which I had made for myself in the tree, all these were indelibly impressed in my mind. I began to think ; and the sweet twitter of birds kept accompaniments to the music of my thoughts.

The oar, and the water it disturbed both glistened in the rays of the moon. The reflection of the light which the boat carried coiled itself deeper and deeper in the rippling water.

Beauty of sound strongly appeals to her.

A bird seated on the tree overhead sang melodiously. The foaming waterfall sang quite a new tune before me. Water gurgled past my feet. On all sides fresh, green fields inspired new strength. In those moments of joy, I felt, what more can I desire than to hear this music all by myself, or rather in company with the low-moving clouds ?

Her description of the Grand Canal at Venice on a moonlight night and the natural scenery described while flying from London to Paris form rare pen-pictures in the language.

VII

Most of her plays and stories describe the trials of an insurgent woman full of life and romance. The change is only in motives and circumstances. In each case the woman has almost the same individuality ; the responsibility for her misfortunes is also laid on some man who is held up to ridicule, mockery, or condemnation. In *Jhājivāna Jala*, The Waters of Mirage, Kalā, the heroine, rejects a suitor with scorn, for, he woos with 'the pride of triumph in his eyes', with authority and not with a sense of equality. Kalā, at one place, expresses herself thus :

Men are cruel. When have they understood womanhood? And yet, they demand the affections of women as of right. They do not want a wife to share their ideals. They only want lifeless statues, which could be sacrificed on the altar of their whims. Men have always treated women as belonging to a lower strata. Rāmcandra taught that the duty of a king was higher than his duty as a husband. Dharmarāja proved that a gambler's word was more sacred than his wife's honour. Manu treated women as mere objects of men's lust. Law-makers laid it down that women were the property of men. Moralists saw in women mere cunning fetters. What more is left now? Woman means an obedient slave, dust for man's feet to tread on. And yet woman loves man with all her heart.

In *Avasāna*, Death, a lonely widow is driven to give up her intended remarriage with her lover as her little child prefers to die rather than share its mother's affections with any one. In *Mālatī*, the neglected wife of an elderly professor absorbed in his work, decides to stick to her helpless husband rather than go away with her lover because the two men arrange between them that the husband should renounce her in favour of the lover.

Jasodano Jivana-vikāsa, which is really a novel, describes how a village girl is wedded to a fashionable young man in Bombay ; how his people, with lofty condescension, coerce her into adopting an up-to-date manner of life; how the heroine, poor Jasoda, in spite of all her efforts to satisfy the whims of her husband, is only a pawn in his game to secure the affections of a fashionable beauty ; how Jasoda declines to be untrue to herself, and leaves for her village ; and how the husband, rejected by the beauty, finds his mainstay finally in Jasoda. In this story the motives which inspire feminine rivalry are described with great skill and the husband of Jasoda, as usual, is meted out more than stern justice.

In *Bhuddhiśālino Akhādo*, the heroine, who prefers to marry one out of a number of admirers, is victimised by the rejected admirers, every one of whom has his motives dissected with malicious delight. In *Lagane Lagane Kunvāralala*, Ready for Every Marriage Season, the callous indifference of the oft-marrying Hindu is vivisected with terrible precision.

In *Vanamalani Diary*, The Story of a Tragic Fall, an educated Hindu widow has been a victim of the immoral attentions of her brother-in-law and is compelled to take service as an actress in a Bombay theatre. Vanamala, or, to use the name she has adopted, Vasantasena, is at first shocked at the treatment given to her by her vulgar associates. The sensitive woman prays for death. Slowly an optimistic note creeps into her diary. It is trial for her to act the love scenes. She is shy. She has the strict notions of a Hindu woman of culture. Her life so far has been a tragedy. How can she act like the wife of the principal actor, the horrid Shankar ? She cries

in the solitude of her room. She prays for strength. She seeks the solace of the company of Tarubala, another actress. Next day, prayers give her strength, and she plays the wife to Shankar with greater self-control. The actor takes some liberties with her, but she is now reconciled to his ways. She discovers that she loves good dresses. As the days go by, she acquires a sneaking admiration for Shankar. Shankar is so splendid and her own looks are so glorious! At last the drama is staged and Vanamala makes it a tremendous success. Her joy knows no bounds.

I shall get fame and money. I shall no longer be a beggar, an outcast from society, but a queen dominating the minds of men. Women will now try to imitate me. They will be proud to look like me. The outcaste Vanamala will do all this. No, not Vanamala. She is dead. It will be done by Vasantasena. Today, I have broken with the world in which I was born. I belong to none—no, not to anyone. I do not care for anyone. I am I; I can do what I like.

She recklessly pursues a downward course. Another play is staged; and Vasantasena is now a famous actress. She records the homage paid to her by 'rich fools': "Often such monkeys come to see and flatter me. There is scarcely any one who is attracted by my art." One night, after the play, the boy, whom once she knew as an infant and to whom her mother had pledged her years ago, walks in with profuse apologies, and enquires whether she is Vanamala whom he once knew. He has been to England for study and on his return has lost sight of his old playmate. The diary records:

For a moment my heart stood still. Memory revived numerous incidents of my childhood connected with an image so well carved in my memory. My soul, struggling to be free from this hell, was tempted for a moment. But freedom is not so easy for me. My eyes, fixed on his face, saw his manliness and honesty. But I equally read a nameless fear, a struggle eloquently writ there. In a firm voice I replied, "No, I am not Vanamala."

She gulps down a glass of wine and laughs sardonically. The last entry records:

What is the use of recording a life so hollow as mine? Is it not better to spend the time in taking more wine?

This terrible indictment of the man-made world has not been surpassed in Gujarāti literature.

VIII

But this attitude does not carry the author the full length of a militant feminist. In her essay on *Stringa Svatantra Vyaktitvano Svikara*, Independent Personality of Women Accepted, she writes:

In creating the world of to-morrow, man will not be the sole agent; not even the woman by herself. It will be created by a new force, in which the individuality of both will have been harmonised.

Anubhava Vināda, again a short novel, depicts the struggle of inexperienced lovers against misfortune and poverty. But by far the best work of this kind is *Panca Patro*, Five Letters, a story told in letters written by an artist, Malavika, to her friend, Taralika. In the first letter she writes to her married friend :

Taralika, I cannot like an ordinary woman marry and be happy. Excuse me, if I appear proud, but I am born to be a queen. It is not in me to be humble and to cater to some one's happiness. I cannot be a garland of victory to some hero

The second letter records the arrival of the lover.

I have fallen in love. The other day, I doubted whether I could love any living man. But now he has come with a master's authority, uninvited, and occupies my heart. I am willing to give up a world's dominion for a small house Taralika ! Can you conceive for whom I am writing all this? He is still unknown to me. I do not know him fully, or, rather, he does not know me fully. For, my soul knows him well for ages I cannot understand how people can look at him with coolness or indifference. If there is svayamvara in Heaven, whom will the goddesses choose but him ?

Her notions of art undergo a change. 'Art never comes to a lonely heart The art of every ancient master twined round the figure of his beloved.'

The third letter expresses a more lyrical ecstasy, a complete surrender. In a style which reaches a high strung expressiveness, Malavikā informs her friend of her betrothal.

You know what love is. I have seen love, as it flowed out of your dancing eyes, enveloping your husband. But my love is different. My eyes alone do not merely feel satisfied when I look at him; every particle of my body and soul long to be merged in him, to be a part of him. Lovers intensely desire to become part of those they love; but my individuality reaches the Nirvāna of love only when it is completely lost in him. I cannot be a light shining apart from him. The ultimate goal of my love is to unite our two lights in one indivisible

flame. But why do I say 'ultimate?' Even now there is no beginning and no end. . . . I know he will stand by me, and protect me in life as in death. And I? I am his. Who dares to separate him from me? No, not even the god of death himself.

The proud artist has learnt what religion could not teach her.

Religion teaches by coercion; by love, one learns without efforts. Artistic life was wonderful. A life of love is perfect. I had to hold on to art, but love has a supreme hold over me. Love is more eternal even than truth. We have to distinguish between the shades of eternal truth, but love is the same in every clime and in every people.

The fourth letter is also in the same vein.

. . . . The very idea that I can live without him sounds unnatural. To-day when he is absent, I feel that the sun shines no more with its usual light, that I am living in a deserted place. God! Suppose he passed out of my life! The very thought is fearful. But no! The day he passes out of my life I will have ceased to live. We are not unaware of each other's imperfections. He is dearer to me because of his imperfections. And imperfect as I am, he is not sorry to have accepted me. Let the world feel happy over his perfections. To me his imperfections are priceless.

Malavika's lover has gone on a short journey. Four days later, an assistant in her studio writes to Taralika to come immediately; Makaranda, the lover, has died in an accident, and Malavika has been senseless since she heard the news. But before Taralika can start, Malavika dies. Her message of farewell is contained in the fifth letter.

Taralika, your Malavika is now wandering in unrelieved darkness. Her king, her soul, Makaranda, has left the world. She is now alone in this fearful wilderness. Sister mine, forgive me. I cannot see anything nor understand what people say. I only hear one voice calling out, "Malavika! Malavika." Friend, my king calls me. Yes, it is the same voice again. Lord, I am coming.

I cannot bear this. No, I cannot. I cannot live, cannot die. Life is gone. Death mocks me by its dilatoriness, and my lover must be waiting there for me. Even on his death-bed, he never forgot my name. Oh, beloved, why don't you take me away from this bondage.

Look! My eyes are now dry. They smile, for I am looking into his eyes. I cannot now read these letters. I cannot write. My love, in a sweet divine voice, commands me. Taruba, let me listen to him. Taruba, I just saw my lord, divinely beautiful. Taralika, dear, I am going. I am so happy, Taru, with my love.

Gujarāti prose rises to a lyrical greatness in this little story, so remarkable for its emotional intensity.

IX

Rekhācitra consists of character-sketches (i) of mythical, historical and literary personalities and (ii) of contemporary men and women, mostly Gujaratis. Of the sketches under the first head, those of Padmini, Joan of Arc and Shelley are effusive, but by far the best are those of Draupadi and Aspasia. In *Draupadi*, the author finds a subject after her own heart, a powerful, strong-minded, ambitious woman, dominating an almost international situation pregnant with passion and strife. Full justice has been done to this flaming heroine of mythology. In *Strīomān Vasantavatara*, The Spring of Womanhood, the character of Aspasia and her association with the great Pericles have been brilliantly and appreciatively drawn.

The sketches, which fall under the second head, are more in the nature of what are known as thumb-nail sketches. In each there is a small portrait, drawn by a few sure strokes which bring out the individuality of the persons treated in accurate relief. At places the author's penetrating glance almost vivisects the person and a few suggestive phrases describe the motive-springs which actuate him. The author in some of these has achieved great success in the difficult art of being intimate and vivid, true and unsparing and has given to the literature a new form of art.

X

Batubhai Lalbhai Umarvadia (Born 1899) has written several one-act plays, which are now collected in two volumes : *Matsyagandha* and *Gāngeya* (1925) and *Mālādevi ane Bija Natako* (1927). He has also written short stories and articles, the best of the series being *Kamala-na Patro*. He has a very lively prose style, and has the gift of selecting a piquant psychological situation and enlivening it by his art. His *Lomaharshini* is a little play about a man who, in moments of ecstasy, recognises a face beloved in some past life. The atmosphere full of mystery has been very skilfully produced. The author loves to utter an unexpected or awkward truth with the aggressive self-confidence of a fanatic and takes a sardonic delight in tearing the mask off moral and psychological sores.

XI

Ramanlal Vasantlal Desai (Born 1892) is the author of two plays *Sanyukta* (1920) and *Sankita Hrdaya* (1925); and of novels styled *Jayanta* (1925), *Sirisha* (1927), *Kokila* (1928), *Hṛdayanātha* (1930), *Snehayajna* (1931); *Divyacakshu* (1931), *Bansari* (1932), *Gramya Mata*, (1933) and of other miscellaneous works. The author's style is refined, flowing and unobtrusive, at times graceful. *Sankita Hrdaya*, The Suspicious Heart, is a play on the old model, but written in an arresting style. The stories, which are told with fluency, contain situations of great possibility and depict modern middle class life in Gujarāta. A strong note of admiration for modern Gujarāti life runs through all his works.

Of all novels of topical interest published after the Satyāgraha campaign of 1930, *Divyacakshu* is perhaps the most enjoyable. It is a story with wealth of incident. Non-violence, flag-salutation, procession, lathi-charge, congress hospital, jail, trial, removal of untouchability, love, self-sacrifice and heroism are all there; but one cannot help wishing that the author had worked out his situations more fully or worked on only a few. Everyone is so good, so noble, so much of a type, down to the superintendent of police and the magistrate, that one misses the actual atmosphere of political life. A pale atmosphere of heroic resolve and conduct, curiously unrealistic, pervades the whole work.

Snehayajna is a very well-told story of lovers, Kirit and Minakshi. Due to misunderstanding, Minakshi marries Surendra. Disappointment drives Kirit to the career of a terrorist and the cult of class-war. Years later, Kirit meets Minakshi, now Lady Surendra, wife of the Minister of Education. Old love revives; both the lovers realise their position; and each one separately decides to step aside to make the other happy. Kirit restores the domestic peace of Sir Surendra; Minakshi induces Kirit to marry Chameli, a charming girl whom Kirit had saved from kidnappers. Both Minakshi and Chameli are well drawn, and the final scene is drawn with rare delicacy of touch. The background of terrorism and class-war is vaguely drawn, and

its unreality renders Kirit untrue to life, and parts of the novel weak. This novel is noteworthy as being the first attempt in the language by an author of recognised merit to introduce such a lurid background so happily unfamiliar to present day Gujarata. *Grāmya-Mātā* tries to depict village life with unrealistic fervour.

XII

The realistic tendency in modern literature is nowhere more traceable than in the treatment of ordinary life with humour, satire and mockery. The old tradition of Dalpatram and Ramanbhai of writing an extravagant satire round an absurd character and impossible incidents have been kept up by a number of authors, prominent among whom are Hariprasad G. Bhatt known as Masta Fakir and Jagjivan T. Kothari who writes under the name of Olya Joshi. But mere fun derived in this manner is entirely different in quality from the humourous presentation of life, which alone has a permanent value in literature.

Ramnarayan Visvanath Pathak (Born 1887) is the author of short stories collected under the name of *Dvirefa-nī-Vāto*, The Stories of Dvirefa (1929), and of *Svaira Vihāra*, Irresponsible Rambles (1931) and a few charming poems. He has a delightfully telling style, invariably rich, and often picturesque. His humour is blended with pathos. He can pursue almost anything with a light playfulness or with an air of delicious mock-politeness. He avoids uproarious fun, and in both his works false notes are rare.

Svairavihāra is a collection of comments, which the author wrote, month after month, in his magazine *Prasthāna*. In this delightful little book, he has ranged over many subjects, developing them with great skill. He has shown no mercy to romanticism. Its exuberance, conceits and lack of contact with the realities of life are targets for his sly and nimble attack. He has disguised his prejudices with the air of being an unimpeachable moralist. His criticism has been above pettiness, even when he has drawn blood. The author is at his best in ridiculing the artificial restriction of untouchability, not

only with reference to human beings, but also to things like food cooked in water or contaminated by anything considered impure by religion or usage.

If a scavenger touches a thing, it becomes untouchable; if a high class Hindu is touched by a scavenger, he also becomes untouchable; but if he takes a bath, he becomes pure again. If you want to take coins touched by a dheda, you must sprinkle them with water. Water renders flour untouchable, but coins touchable. If a dheda touches clothes, they have to be washed before use, but if he touches a piece of cotton cloth not yet brought to use, a mere sprinkle of water will do. A cap, under similar circumstances, need not even be sprinkled with water; the touch of a Muslim will make it touchable. But if you touch a Muslim after your bath, the purifying effect of the bath will disappear. You can eat your food only after you have again taken your bath. Ghee (clarified butter) is never rendered untouchable. Just as scientists deal with electricity with the aid of an instrument with a glass handle, it would not be improper to touch a dheda with an instrument made of clarified butter. One can certainly beat a dheda with a stick of butter.... Once lāčūs (sweets) had been prepared in large quantities and kept in one huge pot. A dog touched it. But preparing sweets over again was an expensive job, and would, moreover, take time. Our elders decided that the touch of a dog would not make all the sweets untouchable, but only just enough to equal its weight. We removed a dog-weight of sweets from the pot and ate the rest. But it was just as well that only a dog had touched them. What if it had been an elephant! But perhaps the touch of an elephant would not have rendered anything untouchable. But suppose it had been an ass!

Not a statement here is extravagantly conceived, and the presentation is enough to achieve the artistic effect.

XIII

The short stories are not so faultless. The author has not been able to sustain the spirit of mockery. When the pathos of the situation develops, the humourist vanishes. The incident round which a story turns is not so natural and realistic as the pictures woven into it. *Khemi*, in parts, is a wonderful story. It portrays the life-story of a scavenger woman. To have invested a subject of this kind with romantic interest and at the same time to make it correspond to actual life would have tried the art of even a master. And it is not surprising that the author should not have been able to maintain in the latter half of the story the splendid level which he attained in the beginning.

Dhaniya and Khemi are husband and wife, recently married, scavengers by caste and profession, low caste untouchables doomed to a degraded life. There is a caste dinner in the street which it is the lot of these unfortunates to sweep. The man who is giving the dinner orders them to sit at one end of the street to prevent unwelcome dogs from entering the street while the high-class guests are occupied with their dinner. The two lovers, engaged with their humble romance, let a stray dog enter the street. Confusion follows; and the host, wroth with the neglectful scavengers, drives them away. Humiliated, heart-broken, deprived of the crumbs of a rich dinner to which they had looked forward with such joy, they leave the locality. Khemi had got Dhaniya to take a vow never to touch alcohol; but, seeing his depression, she permits him to have a drink.

The tragedy of their life begins. Dhaniya, once the vow is broken, lets himself go, becomes a drunkard, and often beats and abuses Khemi. She runs away to Nadiad, and obtains employment as a scavenger in the municipality. But she loves her poor husband and cannot help going back to him. Debts have accumulated, and are paid in part by moneys borrowed on the pledge of Khemi's ornaments.

Then the story begins to suffer in execution. She sees her husband in the grip of despair and vice, but has no heart to quarrel with him or to deny him anything. Later, he dies. Left alone, she feels that her husband died because they had not the money to fulfil a vow taken by him. An astrologer advises her to fulfil it as the benefit will go to her husband though he is dead. She goes back to her work and drudges wearily for seven long years to collect the money wherewith to fulfil the vow. She receives offers of remarriage but declines to accept them; for she still loves Dhaniya's memory.

The story ends with her message to a wooer that it is too late to patch up her life by a second marriage. And the reader is left with a half-suppressed sob, contemplating the tragic greatness of this humble, lonely woman.

By portraying Khemi, the author has vindicated the modern literary point of view of seeking romance even among the lowliest of the lowly.

XIV

The works of Dhansukhlal Krishnalal Mehta (Born 1890) are: *Hui Sarala ane Mitramanḍala*, I, Sarala and Friends, (1920); *Asādhāraṇa Anubhava ane Biji Vato*, Uncommon Experiences and Other Stories (1924); *Bhūla no Bhoga ane Bicāro*, The Victim of a Blunder (1921); *Vinoda Vihāra*, Humorous Sketches (1931); *Hasyavihāra* (1931); *Vārta Vihāra* (1932); and *Bhutnīt Bhāṇḍkī* (1932). The unevenness and profusion with which the author writes have obscured a just appreciation of his position in literature as a humourist. In his best pieces the style is homely, racy, colloquial, always subordinating style to manner of presentation. He never goes far afield in search of humour, but finds it in the actual work-a-day life around him. Dhansukhlal's art can be fully enjoyed only by a man who has sometime or other lived in a small town in Gujarāta. As you read his works you almost come to love the everyday life of modern Gujarāta in spite of its shortcomings.

Jyotindra Hariharshanker Dave's (Born 1901) humorous sketches are written in a characteristic rambling fashion and have hardly any plot or incident. Paragraphs very often look like long parentheses. He never sneers, never tries to be funny, never cracks a joke. He goes round and round some foible in such detail and with such solemnity, that a fabric rises, like a tower of Babel, but only to topple over the next minute under the sheer weight of absurdity. He has a sure eye to human weakness which he exposes by being whimsical about them. In this, he is aided by the resources of a very refined style, rich imagination and a well-stored memory. *Ranga Taranga* (1932), Whims and Fancies, contains a collection of marvellous skits. His elaborate and whimsical introduction to *Alpātma-nu-Atmapurāṇa*, Autobiography of an Insignificant Soul, is a masterpiece. *Mari Nondhapothī*, My Diary (1933) is also a remarkable work, in which comments on

current topics are elevated to the level of humorous literature. The author is also a sound and promising literary critic, and has ably reviewed current literature for years in the *Gujarāta*.

XV

Since the days of Dalpatram, the folklore of Kathiāvāda has exercised a weird fascination on the minds of literary men of Gujarāta. For centuries, the little peninsula has been the battleground of small but sturdy races, whose primitive instincts have not yet been totally subjugated by the civilizing forces which rule the mainland. The country is woody, hilly and in part barren. And herdsmen and kolis, kāthis and rajputas live there in fierce hostility to men and nature. At places, the primitive traditions of their fore fathers is their only law.

Every hamlet has its little durbar, a garasia who maintains the dignity of his descent with pride and zeal. He is the bapu, the lord and master, who holds a tiny court, and has a family bard. He talks ceremoniously, and rides about on his sprightly mare dreaming of heroic deeds. He is gay in his own way, and makes love violently, and in chivalry can give points to the knights of mediaeval Europe. He holds life cheap, his own and that of others ; he will go to the Gira forest and calmly face a lion, single handed ; and the slightest insult will turn him into a deadly outlaw. He defends his family honour or his acre of land with the same grim determination with which Rañā Pratāpa of Mevāda defied the invaders of India. His women are robust, fierce, untamable, who love violently and observe an inexorable law of loyalty to their lord. Even in these days, given provocation, he will like a knight errant attack a wedding party and carry off the bride on his brave steed, and an unwilling bride, not uncommonly, will send word to her lover to save her in high romantic style from a threatened marriage. Every village has its little battlefield ; every family has its palias, the little stone monuments which mark the spot where its members fell fighting.

It was left to some authors of this period not only to

rescue a part of this orally preserved literature, but to bring its wealth of passion, imagination and expression into the pool of modern Gujarāti literature. Many men have dedicated themselves to the study of this cāraṇi (bardic) literature, and volumes of it have already been published.

XVI

Zaverchand Kalidas Meghani (Born 1897) has been a prominent worker in this field. Himself a poet, he has dedicated himself to the work of making this literature available to modern Gujarāta in a comprehensible form. He has published many stories in a series of volumes entitled *Saurāshtrā Rasadhārā*, The Poetic Stream of Saurāshtra. His prose style has absorbed some elements of the cāraṇi style.

Some of his stories testify to the cordial relations which existed between Hindus and Mussalmans in the pre-British period. When Haloji, the Rajputa prince of Rānpur, after successfully resisting the attempts of the Sultan of Ahmedabad to convert him to Islam, returns home, his brother's wife does not let him touch water because he has lived with Muslims. In high dudgeon, he goes back to the Sultan and accepts Islam. But when Mussalman dacoits attempt to rob the Hindus of Rānpur of their cows, he fights them sword in hand and rescues the sacred cattle. When he dies, he is canonised as Hala Pir by the Muslims; but his widow gets the Sultan to grant the land surrounding his tomb in charity for grazing cows.

Another story runs thus. The Sumra of Sindh covets the beautiful daughter of a Jat convert to Islam. In the fight which ensues between him and the Jats, over a thousand of the latter are killed, and the rest seek the aid of the Paramāras. Hundreds of Mussalman Jats and the Rajputa Paramāras lay down their lives side by side for the honour of a Mussalman maid. On the hill of Mandava, two men lie mortally wounded, one a Muslim, the other a Hindu. The Mussalman, in his last moments, sees his blood flowing out in a stream to mingle with that of his Hindu friend. But he is a loyal friend; he

does not want his Mussalman blood to pollute his friend's Hindu blood in the moment of death. As he lies dying, with trembling hands he builds a little ridge of dust between them two to divert the stream of his blood. The Paramāra sees this last act of friendliness, but will not brook the spirit of estrangement which lies behind it. With dying breath he shouts, "Isa ! Remove the ridge. Let us not remain separate even in death !"

Many sects in Kāthiavāda followed both the Hindu and Muslim forms of worship. The verses of Kahandas Medu, an orthodox Hindu, who successfully prayed to a Muslim Pir for his release from British hands, illustrate the common bond which subsisted between the two communities.

This wicked brown one¹ is angry. He has fastened iron fetters on me; put me in a cell; locked me in; and placed guards on it. Oh, merciful Mahomed Pir of the Sea ! Come to my help and break my fetters.

He speaks in an incomprehensible tongue; he puts on a short coat; he is merciless; he has a gun in his hand, a hat on his head. He does not care for the good and the saintly. He eats things which both the Hindus and the Muslims hold in horror. Oh, merciful Mahomed Pir of the Sea ! Come to my help and break my fetters.

He is not a Kshatri, not a Śūdra, not a Vaiśya, not a Brahmāna. He is neither a Hindu nor a Mussalman. What is his caste ? He is unclean; he eats uneatables; he bathes without clothes. Oh, merciful Mahomed Pir of the Sea ! Come to my help and break my fetters.

He observes neither the ida nor the utsava. He does not bow to the village deities. He has no Koran, no Gīta, no sacred acts. He does not speak the language of the gods; he is not reliable; he is treacherous both ways. Oh ! merciful Mahomed Pir of the Sea ! Come to my help and break my fetters.

The story of *Sohini-Mehār* is a love story common to the folklore of Kaccha, Kāthiavāda and Sindha. Sohīni, the daughter of a potter, every mid-night, crosses the Indus with the aid of well-baked earthen pot to meet her lover Mehār. When he comes to know of it, her father, preferring honour to his daughter's life, substitutes an unbaked pot for the one with which she crosses the river. That night, the pot dissolves in mid-river. Her father has out-witted her; he has chosen that she should die in water than live in dishonour !

She hears the distant notes of her lover's flute. She struggles against the waves with her tired arms. But

¹ The Europeans were in the last century styled bhura, the brown.

her progress is very slow. Time flies, and she feels anxious about her lover's impatience. She has to swim a long way; but she can no longer do so. 'And she saw Israel, the Angel of death, before her and her heart left to meet her lover.' As she sinks, her piteous cries ring out, "Mehar! Mehar!" The impatient Mehar hears his beloved's voice, throws his flute away, and weak with wounds though he is, flings himself into the river. Sohini is caught by the dread reptiles of the waters, and with her last breath she cries, "Mehar! go back. I am caught by the reptiles." But Mehar swims fast and furiously, but is too late to save her. Sohini is drowned. With her name on his lips, her lover also gives up his efforts to swim and sinks—to rise no more.

The morning breaks. The corpses of the lovers are found ashore, united in death as they tried to be in life. And the world gives them a common grave.

Meghani's poems are also moulded on the old poetry of Kāthiāvada, and, except where quaint and archaic features predominate, they provide striking modern editions of old world songs. *Chello Katoro*, Last Cup, contains the message which he sent to Mahātmā Gandhi when the latter left for England in 1930 to attend the Round Table Conference. In this piece the poet has caught with rare art the shades of feeling prevalent in Gujarāta on that occasion.

XVII

Damodar Khushaldas Botadker (1870-1924) the author of several poems, now collected in five volumes, *Kallolini* (1912), *Srotasvini* (1918) *Nirzarinī* (1929) *Rāsataranginī* (1923) and *Śaivalinī* (1930). He was at his best in describing objects of nature and domestic affections.

Keshav Sheth (Born 1889) is a poet of considerable charm and originality. One of his poems, *Bhava'avi*, illustrates how the elements of the old vairagya poetry have been fused with those of modern English poetry to produce a fresh poetic and artistic impulse.

I have lost my way, I wander day and night. Saints! Lead me to the path

In my native land the sun never rose and set every day. Eternal splendour illumined it; its light pierced through the skies to reach the earth. Saints lead me to the path.

Here, the hot breezes of the world blows out the lamp in every home here; life is stunted. But in my land, immortals live. Saints! Lead me to the path.

My life, here, swings on a dream of transient love which blooms at morn and dies at eve. Saints! Lead me to the path divine.

Fire burns at every step; darkness blinds the eye. The mortal frame is weary with the load of life. I have lost my way. Saints! Lead me to the path immortal.¹

Chandravadan Chimanlal Mehta's (Born 1901) *Ilakavya* consists of sonnets deliciously playful or inexpressibly sad, written on two young ladies, since dead, whom the author looked upon as sisters. The last poem, *Visarjana*, describing maddening grief with graphic extravagance is a characteristic poem.

Lord! Quench all Thy planets in the sea: End this mighty dance of Yours, I pray. And if, when the final destructive waters spread, Your strength fails You—take the tears as they well forth from my eyes.

When fiery winds blow over the worlds, and shatter the fathomless caves scorching the earth as they roar, if one mighty wind You want—take one of the sighs, seething in my heart; it will be enough.

If when the sky is overcast with glowing cinders, as the lightning-riven mountains burst out in flames, You want thunder, stunning as Indra's bolt—Oh!—borrow a stray throb from my heart.

This sigh and tear, and the throb of my heart, will form part then, Oh Lord, when a new creation is born.²

1. भूली पंथ भमुं दिन रात रे, कोइ संत बतावो जी वाटः
ऊरो सूरज वळी आधमे एवी न्होती म्हारी मूळ भोमः ;
ज्योति अखंड झागे जहिं, जेनां तेज ढळे वीरी व्योमः
कोइ संत बतावो ए वाट.

संसारने हूने वायरे थाय घरघरना दीप गुलः ;
जीवन एवां अहिंनां व्हेतियांः म्हारे मुलक अमरोनां कुळः
कोइ संत बतावो ए वाटः

उषाने अधरे खीलतो ने सन्ध्याने काठे विलायः ;
एवा रे स्नेहने सोणले म्हारं जीवतर झोलां खायः ;
कोइ संत बतावो दिव्य वाटः
पगले पगले पावक प्रजळे, आंख्ये ठर्यो अन्धकार,
पामर देहनी पीठ पडी वही भवरण केरो भारः
हवे संत देरो दुरवाट.

2. प्रभो! छंकारी दे सकळ ग्रह, तारा, उद्धिमां,
अने संकेली ले घडिकमहिं आ रास रमवा ;

The world revolutions have found their echoes in many poems. Ramchandra Shukla's (Born 1905) sonnet on *Āndhi*, Tornado, is a resounding song of hope.

Tribhuvan Purshottam Luhara—Sundaram—(Born 1908) is a young poet of great promise, whose poems, collected in *Kavyamangala*, (1933) indicate the new spirit.

When the world is drenched by endless monsoon showers, I am also wet.
But all things flower, why alone should I wither—the question arises,
heart confounding.

The mountain-peak—is it to be seen only? Is it to bear the lightning bolts—to be shattered only? Will stones never blossom? No? Will man never sprout forth something new?¹

चढ़ी चोपासे जो प्रलयपूर व्यापे पलकमां,
ग्रही लेजे मारं द्वागजल खूब्ये शक्तिमहिमा !
त्रूटे गेवी गुहा, अनलसरखा विश्वफरता
फरे जंजावातो, फरी फरी वधुये जग सीसे ;
खटे ए वायु तो हृदयभरमां दाह दवता
निसासामांधी ये प्रलयपूर तौ एक ग्रहजे !
अने प्रहाडोना जो वीजतणखथी काठेज फुटे,
उना अंगाराथी गगनपट व्यापे रजरजे,
परंतु वज्रोशा दृढ़ वीजकडाका कदी खटे,
अरे आ हैयानी उरधबक एकाद ग्रहजे !
निसासा, आँसु ने उरधबक सर्वे मुज वही
थशे नक्की देवा ! तुज मय नवा सर्जन मही.

1 ज्ञरंत धारे नवलक्ष वर्षा,
भीजाय पृथ्वी, पललुं य हुं त्यां,
खीले बधां ने करमाउं हुं कां ?
मूँजावता हृदय प्रश्न उठे तद्दूकी.
गुं टोच तो मात्र निहालवानी ?
के वीजलीधा सही तद्वानी ?
शुं पथरे पल्लव बेसशे—ना ?
शुं फूटशे अवर कैं नहै मानवीथी ?

In *Jindagīnā Navāne*, he voices the feelings of Gujarāti lovers as they spend their days in jail instead of in their homes during Āshadha, the month made sacred for parted lovers by *Meghadūta*.

In my land, once our joys were such as these; to-day our lot is to enjoy the night of love in other ways. In prisons our bodies are cast; angry destruction is everywhere; from our heart's deep caves resounds the war cry of heroes, when clouds are threatening overhead and the season of life is changing.¹

And a wild song of vaulting ambition which characterizes vain man in these days is *Śunyaśesa*, Nothing Left, by Krishnalal Shridharani (Born 1911) in his work *Kodiyān*. (1934)

No, I will not lie in dust, dirty, and trodden by the feet of cattle.Flushed with wealth and pomp I will stand, obstructing the sky-kissing palace, and the pride of Kubera. But I will not be content. Great as a world-conqueror I will be, holding sway over nine continents washed by the seven seas; I will bestride a flaming volcano, and grasp the heavens with my hands.²

Planets, flitting comets, starry mist, aye, stars will shine like a crown on my proud head. And round my all pervading body, the milky way—the stream of gods—like unto a garland of glittering lights—will be but a waist band.

Now Thou alone is left: I spring to seize Thee. The Father—does he lie at my feet? Yes: I stand all—enveloping, looking down on Thee rolling in dust.³

1. मारा देशो पण सुख बधां एकदा एम माण्यां,
आजे जूदी प्रणयरजनी माणवानी अमारे:
कारागारे अम तन पध्यां शृंखलाना पथारे,
रौद्रा लीला अवर प्रगटे, मर्दनां जंगगाणां
उठे गाजी जनजन तणां अन्तरोने उंडणे,
ज्यारे बारे धन उलटता जीन्दगीने नवाणे
2. नहिं ! नहिं ज पालवे शयन पांसुपे पाशवी
खरी, चरण, डाबला मलिन स्पर्श मेली बनी :
उभीश अवरोधतो गगनचुंबी प्रासादने,
श्रीमंत मुज वैभवे, धनकुबेरना नादने.
न तोय परितुसिः सप्त जलसागरे गाजता
नवे नव द्वीपे, भूपे, सकल्लोकमां राजता:
जहांगीर-महान को भरख-ज्वाल-ज्वालामुखी
तणे मुख विराजीने गगनने भरं हुं मूठी.

And a little thing of beauty by Umāshankar Joshi (Born 1911) from his *Gangotri* (1934).

Love, at eventide Venus, speck-like, will shine on the forehead of the West, twinkling in momentary flashes. In this light, come and stand for a while, your eye hooked to it. I will come there and hook my eye to it too. And, love, when eye with eye shall have been strung, we shall swing on it. There we shall meet.¹

Among the promising poets may also be mentioned Sundarji Betai, Mansukhlal Jhaveri, Ramanlal Vakil and Sneharaśmi.

XVIII

History has been generally neglected by Gujarāti authors. Mahadeva Haribhai Desai (Born 1892), however, in his *Bārdoli Satyāgraha* (1928) has provided a remarkable specimen of this branch of literature. In this work the author is not content to give a mere narrative of events. He is vivid without being picturesque, and achieves literary effect without apparent effort. When one writes about contemporary events in the shaping of which himself and his associates had a large share, it is well-nigh impossible to maintain balance and self-restraint. But Mahadeva

ग्रहो, तरल धूमकेतुय, निहारिका तारला,
मुकुट सम राजता महत मानवी-हुं-शिरः
प्रदीप विचिमाल्यशी सुरसरितनी भेखला,
विराट मम देहनी कटिपरे प्रभा विकिरे.
हवे तुं कर आमलुं ! उछक्तो तने ज्ञालवाः
पिता मुज पदे पडयो ? मलिन पांसुपे न्यालवा
तने, शरीर आ विराट मुज आज आडुं खडुं.

1. सखे ! सन्ध्याकाले,
प्रतीचीने भाले टिलडी टमके शुक्रकणिका,
पलक झबके ज्योत क्षणिका.

थती तेजोवृष्टि,
परोबी त्यां दृष्टि अनिमिष घडी वार उभजे !
हुंय नजर सांधीश तहीं, ने.

सुरक्षिम अंकोरे,
सखे ! दृष्टिदोरे पळ उमळकेथी छुली रही,
उभय मळजुं आपण तहीं.

Desai has attempted the impossible with success. His *Vira Vallabhbhai* (1928) and *Sant Francis* (1933) are biographical sketches written with great literary skill and deserve a high place in the literature of the kind.

More than one literary history of Gujarāta has been written. Dahyabhai Derasari's (Born 1857) *Sāthi-na Sāthiyanu Digdarśana*, Review of The Literature of Sixty Years, gave a valuable survey of the literary activities of the age of Narmad. D. B. Krishnalal Mohanlal Jhaveri's (Born 1868) two volumes, written in English, *Milestones* (1914), and *Further Milestones in Gujerati Literature* (1921)¹ constitute the first attempt at presenting a connected history of Gujarāti literature since the times of Narsinha Mehtā. The Reports of the Sāhitya Parishad are a valuable mine for the future literary historian. Mohanlal Dalichand Desai provides a comprehensive cyclopaedia of Jaina poets in *Jaina Gurjara Kavio* Vol. I (1926) Vol. II (1931). *Gujarāti Sahitya* (1929), edited by me, is a collection of articles by well-known scholars on the tendencies in literature from Narsinha Mehtā to Dayarāma.

Literary and historical research has been steadily carried on during this period under the auspices of many societies and institutions including the Gujarati Forbes Sabhā at Bombay, the Gaekwad's Oriental Research Department at Baroda, the Gujarāta Vernacular Society and the Purātattva Mandir at Ahmedabad, and by several individual scholars.

Biography did not advance much beyond the elementary efforts of Mahipatram's early efforts, *Karsondas Mulji nuin cāritra* and *Durgaram Mehtaji nuin Cārtria*, till 1910, when Kantilal Chhaganlal Pandya (Born 1886) wrote an excellent life of Govardhanram Tripathi. Vinayak Nandshankar Mehta wrote the biography of his father, *Nandshankarjivanacitra* (1917), in which the times and contemporary personalities are portrayed with remarkable vividness. Shankarprasad Chhaganlal Raval (Born 1888), a literary critic of note, in his *Daya-*

1. They have been translated into Gujarāti.

rāmacaritra (1919) has provided a highly appreciative survey of the life and work of the poet. Viśvanāth Maganlal Bhatt's (Born 1898) *Vīra Narmad* (1933) is, however, the only well documented and brilliantly written biography in the language.

XIX

The journalistic achievements of Gujarāta are great. A new tradition was set up by Haji Mahomed Allarakhia Shivji, a Khoja author, by starting *Vismī Sadi* in 1917. It was an illustrated magazine, high-class from the point of view both of literature and art, and almost all the best authors and artists of Gujarāta contributed to its unique popularity. Its brilliant career came to an end in 1921. In 1922, *Gujarāta* began to be published on similar lines¹; but its traditions were different as it was the organ of Sāhitya Sansad, a literary society with pronounced modern tendencies. *Navacetana* in Calcutta and *Sardas* in Rajkot pursue similar lines. *Kumāra* has uniformly maintained a high level in art and literature.

Sāhitya, edited by Matubai Hargovandas Kantavala (Died 1933) published many works of Old Gujarāti poets. Matubhai as a critic exercised great influence on modern literature by the sanity and justice of his literary notices. Merciless on faults of style and grammar, he fought with unwavering zeal a losing battle for a return to the simple and non-Saṃskṛtic style. He was also the author of several short stories collectively published under the names of a *Samsāra-līlā* (1931) and *Vitāk-nī vīlō* (1932).

Prasthāna provides thoughtful reading. *Kaumudi* now the organ of the Sāhitya Sansad is a carefully edited magazine mainly devoted to literary criticism. Vijayrai Kalyanrai, (Born 1897) its editor, is a brilliant stylist and a powerful critic. As a critic he is intensely human; he applauds, judges or condemns with the living sympathies of a literary artist and thus introduces valuable elements of creative imagination into his judgment. *Purātattva*, a quarterly edited by the

1. This magazine, which was edited by me for nine years and later by Dhansukhlal Mehta and Jyotindra Dave, ceased publication in August 1932.

Puratatva Mandir of Ahmedabad, was a magazine full of valuable research; and its disappearance has left a void which has not been filled.

XX

During the whole of this period, the professional stage muddled through. Current problems are of late being introduced on the stage, though the experiment has reduced the present generation to the sad plight of having to witness in all plays, Puranic, historical and modern, a character in some shape or another which looks like a mockery of Mahatma Gandhi, a sprinkling of Gandhi caps, and the saffron saris of the Desha Sevikas.

But a love of realism among the educated has created enthusiasm for amateur theatricals.¹ The ugly tradition of men masquerading as women has been definitely broken and so also the belief that Gujarāti women of respectability cannot act well on the stage. Evidently the future of the Gujarāti stage is in the hands of amateurs.

XXI

Among weeklies, *Nāvajivana*, of course, stood on a pedestal of its own. Amratlal Sheth's *Saurāshṭra*, published in Ranpur, had a fine literary quality unknown to weekly journalism. *Bombay Samāchār*, by reason of its being the best weekly newspaper, perhaps leads the circulation of any other similar paper in India. *Hindustān* and *Prajāmitra* attained popularity by its advocacy of socialism and advanced thought. *Kaiser-i-Hind*, one of the oldest weeklies is the most advanced journal of the Parsis. In addition to these, over a dozen weeklies are published in Bombay and the district towns in Gujarāta, some being

1. Some years ago, students in Baroda, under the direction of Pranlal Munshi, author of *Balidāna* and other plays, staged Ramanlal Desai's *Sāhītā—Hyādaya* with success. In Bombay, Chandravadan Chimnalal Mehta has devoted the best part of his energies for years to organising amateur theatricals among students. And Purshottam Tricumdas, author of *Hāthīnā Dānta* (1931) and other smart plays, directed the Gujarati Amateurs when in 1928 they first staged *Kākāni-Sāśi* with conspicuous success, opening up great literary and artistic possibilities. Recently (January 1935) the Sahitya Sansad produced a ballet in Bombay in which a few notable incidents in the life of Narsinha Mehtā were expressed through dance, song and music, remarkably artistic for a first experiment of the kind.

devoted solely to light literature. Of the latter variety, *Be Ghadi Mauja* edited by Shayda, a prolific Mahomedan author, is a good specimen.

Among the dailies, *Bombay Samāchār*, now 120 years old, *Sānj Vartmān*, *Hindūstān* and *Janmabhūmi* are nationalist papers and command a very large circulation. *Jām-e-Jamshed*, which celebrated its centenary in 1932, is more or less a social paper intended for the orthodox Parsis. Outside Bombay, Ahmedabad alone has a daily newspaper. During the Civil Disobedience movement in 1930 there was scarcely a town which had not at least one unauthorised Congress bulletin, either a daily or a weekly.

As a result of these activities, a whole race of enterprising Gujarātī journalists has come into existence. Publicity has been reduced to a fine art and journalism has been flavoured with literary elegance. The art of writing 'leaders' has reached a high level in the language. These journalistic activities had a tremendous influence on the Gujarātis, contributing in no small measure to their progress, consolidation and political importance.

Numerous publishing agencies have come into existence, but of these, *Sastu-sāhitya Kāryālaya* of Swami Akhadan and is in a class by itself. It has rendered available a very large volume of literature, religious, moral and intellectual, at a price which all except the poorest can afford.

Among the scholarly and elaborate lexicons in the language after Narmad's work may be mentioned the *Gujarātī Shabda Kośa* undertaken by the Gujarat Vernacular Society and the exhaustive *Gomāṇḍala* which is being prepared under the guidance of Maharaja Bhagvatsinhji, the enlightened ruler of Gondal. Derasari's *Paurāṇika Kathā Kośa*, Dictionary of Mythology (1927) and Viśvanath Bhatt's *Paribhāshika Kośa* (1930) are also published by the G. V. Society. *Jodāṇi Kośa* (1929), published by the Gujarat Vidyāpitha has greatly helped to standardise spelling in the language.

CONCLUSION

Broadly speaking, there have been two corresponding tendencies in literature. These tendencies, by their interaction, have produced rhythmic movements in the evolution of Gujarati language and literature. The individuality of the people has led to freedom and variety ; to the introduction of racy idioms in the language ; to the recurrence of the story and the garabī as favourite forms ; to an irrepressible romanticism ; to a persistent tendency to relate literature to the realities of life. The Aryan influences, time after time, have restored refinement and expressiveness to the language ; super-imposed Saïskritic forms and traditions ; and contributed grace and technical perfection to literary art.

The alternate movements which were thus produced were distinct in the past, sometimes separated from each other by a long period of time. We can trace the two alternate movements in *Taraṅgalolā* and the *Mārkandeya Purāṇa* ; in *Samāraiccākahā* and *Rāvaṇavadha* ; in *Muñjārāsa* and *Dvīśraya* ; in *Kahnadadeprabandha* and Bhālaṇa's *Kādambarī*. For a time the two movements met in Narasiṅha, but only to indicate by marked contrast their independence in ordinary literature. Premānanda's ākhyānas, stories alive with realistic art, were the characteristic expression of the Gujarati life of the day. Akho's works reflected the moral, intellectual and literary decline which was overtaking India. Dayārāmā's works had a distinctly two-fold aspect. His religious works, imbued with Vaishṇavism, were an intellectual performance which indicated his responsiveness to the decadent influences at the centre. His garabīs freed Gujarati literature both from classic pedantry and unreal didacticism.

But, in modern times, the forces which have successfully absorbed foreign influences have imparted speed and intensity to these movements. The works of Narmad, Govardhanram, Narsinhrao and Nanalal owe their variety

and fertility as much to revivalist tendencies as to stimulating contact with the West. Modern authors are the product of the steady composite literary energy which all these influences have generated

Modern Gujarāti literature has seen revolution in technique, outlook and creative art. The pedantry of decadent Saṁskṛtic traditions is gone. Language has begun a steady march to purity and unity, to plastic strength and all-sided power. A new poetry and prose have come into being. Mechanical prosody is a thing of the past ; experiments in new metres have enlarged the boundaries of poetic achievement. The lyric, the sonnet, the ballad, the *khaṇḍa-kāvya* and the *khand-ākhyāna* have paved the way for fresh triumphs. *Garabī* has become a thing of beauty. Prose has become expressive, forceful and picturesque. The essay, the novel and the short story have attained a high level of artistic execution.

But creative art still runs in restricted grooves, limiting both quality and variety. The heights of lyrical and epic poetry have not even been sighted. The social story is not come of age. The drama is in its infancy. Criticism, history and biography are yet struggling into existence.

Literature, as a whole, now caters for audience which grows in size, knowledge and taste, and is familiar with the literary traditions of Ancient India and Modern Europe. The exigencies of recital do not limit the nature of literary form ; and dramatic treatment of incident and character has introduced vividness to literary effort. Life as drawn in literature is no longer set in the Purāṇic mould ; other-worldliness is all but gone. Romance occupies an important place. The bloodless Romanticism of the *akhyānas* has been re-shaped by Romanticism of which Rousseau was the father ; and in its upward movement it has, no doubt, manifested extravagance of form, expression and imagination. Last few years, however, have witnessed a steady approach towards re-alism, a more restrained but effective expression, and a greater sense of proportion. .

Literature is becoming more of a personal art. Individuality of product is now the rule, production by the

pattern the exception. Literary movements tend somewhat to reflect corresponding movements in English literature, though adaptations or translations from English works do not find much favour. Search for the exact word, the necessary document, the appropriate form is coming into vogue. Fancy desires to soar, if possible, on wings of erudition, which, however, is of an elementary character. High intellectual pursuits do not, as a rule, attract a Gujarāti; erudition is generally of a superficial kind; and deep research and pure thought have remained inaccessible so far. Criticism has begun, though in a little way, to lead the way.

Social difficulties which mainly provided subjects for literature are being replaced by more elemental motives. Political situation, though not the economic, has begun to influence higher forms of literature. The Gandhian upheaval has profoundly influenced both language and literary output. But it has not yet produced artists who could influence the literary development as a whole. No doubt, attempts are made under its influence to relate literature to life. But, realism being yet imperfectly understood, they generally consist of a fantastic idolatry of everything appertaining to village life, or an insistence on the homely as the beautiful and the artistic as unnatural and, therefore, ugly: both dangerous tendencies for the progress of literature. Sympathy for the down-trodden is found in plenty. But, following Western models, an undertone of accusation against the rich, the powerful, and the cultured is heard, though the notes often echo the sneers at the world and its attraction with which the literature in Old Gujarāti was full.

On the whole, the literature has a pronounced tendency to be effeminate or sensuous; to be verbose, preferring sound to sense, stooping to verbal tricks to cover lack of beauty. It has, for instance, not yet attained the stature of modern Bengali literature. It has hardly any original literature in philosophy or research. Not more than a dozen works can be classed among the best artistic literary productions of the last hundred years in India. The literary

achievement of Ancient India and of the West are beyond its scope, perhaps, for a long time to come. The art of the great masters of the world's literature does not inspire creative effort in Gujarāta. But higher literary traditions are in the process of being formed and a swifter movement may make up for lost time.

Conventions no longer stifle free movements in Gujarāta. The life of the present is not a mere prelude to the other world. Passionate desire to reach the heights of joy and power and wisdom within man's allotted days, inspires both life and literature. A struggle, as of some mighty Prometheus, has been stirring the soul of Gujarāta. Life indistinctly resounds with faint echoes of songs which sing of new hope, life and beauty. A vision of new Gujarāta is before us, a Gujarāta, one and indivisible; free, strong and rich; with its fertility restored, its banking strengthened, its shipping revived; with its men and women forging a new tradition and culture, seeking self expression in noble forms of literary art.

But Gujarāta can have no existence apart from India. Intimate relations bind Gujarāta to Mahārāshtra, Kanārī and Sindh, and ally it to Māravāda and part of Rajputānā. Nationalism dominates the present and will largely control the near future. And all provincial pride and distinctiveness will continue to find self-fulfilment in merging itself into a sense of greater unity.

Gujarāta, again, can have no meaning and no future except as an expression of Indian culture. The spirit of Aryan culture has, in the past, obliterated provincial boundaries and struggled to create literary and artistic unity despite the difference of script and language. With modern civilization to provide facilities and nationalism to furnish political leverage, its unifying activities are sure to bear early fruit. Within a decade or two, we may see a growing national language and a commonwealth of literatures, to which each Indian province will have contributed its best and noblest.

Aryan culture is not the apparatus of life, not the stones by which the mother of the Vedic Ṛshi ground corn, not

the canoe by which Rāma and Sītā crossed the Sarayu, not the charkha in which many see the embodiment of its spirit. The civilization of India, that is, its technological and institutional equipment, has varied, or, been borrowed from others from age to age. The bridges which span our rivers, the mills which weave our cloth and the legislatures which resound with our political hopes and disappointments are not ours by invention but by adoption. They are the permanent possessions of mankind, which influence culture no doubt but do not constitute it. Similarly our social habits, the caste, the family, the marriage system are but crusts of life, not life itself. Even the social and religious beliefs by which culture was propagated and preserved in Gujarāta in the past do not in themselves constitute it. These change with time, with the civilization of each age.

This culture, however, is to be found in the sense of continuity ; in the consciousness of Indian unity ; in the permanent values in which the Āryans have always seen the fulfilment of life ; in the ethical and idealistic absolutes which have moulded the Aryan outlook on the eternal questions : What is life ? What is its purpose and end ? The conception of life as pure Joy—as Idea above and beyond the fluctuating uncertainty of existence—alone gives its distinctive greatness. In the use of materialistic power by an indomitable and all-pervasive Idealism lies the secret of India's undying life ; in the triumph of the latter over the former, the only hope for humanity.

As we saw, every generation of Gujarātis has won its own variety of this culture afresh. And so does the present generation of Gujarātis hope to do, only more intensively and comprehensively. And it struggles on to-day in the hope that, when the day comes, its contribution to India's literary and cultural renaissance will be as great as its present share in its political and economic advancement.

APPENDIX.

GUJARĀTI PROSODY.

Classical Metres—Sandhis—Gujarāti Metres—Desi—Garabi—Modern Experiments.

Gujarāti verse is in (a) classical metres, (b) metres from Apabhrāṇa, and (c) desi melodies. The classical metres are (i) Aksharachandas, (ii) Mātrāchandas and (iii) Anuṣṭubh.¹ For the purpose of Gujarāti prosody metres can be more appropriately classified on the basis of rhythm or mela. The unit of rhythm is sandhi, the rhythmic foot.² It is an aggregate of syllables on the last of which falls the tāla, or the time-beat, essential for rhythmic utterance. Sandhis are constituted of a fixed number of (i) syllables or aksharas; (ii) of rūpa, or a fixed syllabic quantity (long or short); (iii) of Mātras, or morae, substitution of a long for two short syllables or vice versa being freely resorted to; (iv) and of laya, a time compass consisting of syllables which could be recited between two time-beats or tālas.

The number of lines, difference in the length or the nature of sandhis, or a difference in their order, in each verse, results in different metres. The metres are called aksharamela, rūpamela, mātrāmela, or layamela chandas according to the nature of the sandhi which predominates in the verse.

1. Aksharmelas include Kavita, Manahara and Ghanākshari.

2. Rūpamela, based on syllabic quantity, include many of the classical vṛttas. In the course of a line, the same sandhi may be repeated as in Totaka, or, it may be different as in Mandākrāntā.

3. In mātrāmela, eight different sandhis are generally used, but substitution of two shorts for a long or vice versa is permissible. These metres are found in Saṁskṛta, Prākṛta and Apabhrāṇa literature. Āryā and Gīti are in this class.

4. In layamela, syllables are often arbitrarily lengthened, shortened or suppressed to suit time and yields great freedom. Even

1. Keith, *History of Sanskrit Literature*, p. 417. Apte, *Dictionary of Sanskrit, Appendix I.*

2. For detailed discussion of the scheme, vide D. B. Keshavlal Dhruva's learned treatise, *Padyaracanāno Itihāsa*, (1932).

in such metres, in the hands of competent poets, the *rūpa* or *mātrā* sandhi is also maintained.

Mahākāvyas in Apabhrāṇa are generally made up of sandhis, each of which is a collection of kaṭavakas. A kaṭavaka is in paddhaṭikā or a similar metre and has two lines of dhattā metre at, the end. Vide Hemcandra *Chandoniśāsanā* VI. Pajjadiā found in *Bhavisayattakahā*, and Duha, Cupai, Savaiya Harigita, Zulanā, and Chhapā which are found in Old Gujarāti, belong to this class.

Gītagovinda has one prabandha in *desī* (Canto v). Old Gujarāti *rāsās* and *ākhyānas* are made up kaṭavāns, garabīs and padas in *desī* frequently interspersed with other kinds of metres. Among the popular *desī* metres in Gujarāti are Parbhātians, Pada, Gīta, Garabo, Garabī, Māsa, Āratī, etc.

Padas are songs or short poems in *desī*. Garabī generally means any composition which can be sung to the accompaniment of a garabo, the dance. The use of the word is popular and accurate. Songs or padas of this nature from the *ākhyānas* have been called garabīs ; and the gāgaria bhāṭa is known as garabī bhāṭa on account of his singing such garabis. A lengthy and descriptive garabī is called a garabo e.g. कलिकाळनो गरबो

Desī metres could be sung to melodies (राग) which are also known as *desī*. According to the *Sangīta ratnākara* of Śārṅgadeva (13th century), *desī* is the music, singing and dancing which is pleasing to the tastes of people in different countries. The different varieties of the melodies are named, each from the country in which it originated, e.g. Māru from Māravada, Goḍi from Gauḍa, Varādī from Berar, Gujjari from Gujarāta, Soraṭha from Saurāshṭra.

Modern experiments in acquiring beauty and freedom for poetry are made on the following lines :

I Classical metres are preferred to *desī* metres.

II (1) Composite metres are also formed of lines taken from different metres, e. g., Upajāti-vasantatilakā (2-2) or Śalini-mandākrānta (3-1).

(2) A line of the classical metre is broken up at the caesura, and each fragment is treated as a line. The stanza contains even one or more full lines ; it also runs, into more than four lines, e.g., Khaṇḍa-Śikhariṇi, Khaṇḍa-harigita. Very charming metres have been thus produced,

(3) A mātra or two are omitted at definite places in a line of classical metre to form a fresh variety, e. g., नयन उघड़युं पेलुं ओजास्वि नवल प्रभातनुं (Nanalal). Here नो is omitted.

III. Gazals are freely used.

IV. Attempts are made to evolve blank verse.

(1) The limitation of rhyme, stanza and quantity are abandoned ; and the lines are regulated by sandhis of varying sizes, prose order being rarely broken. Instances are found in Rāmachanda devised by Manharram Mehta, and Vanaveli by D.B. Keshavlal Dhruva.

(2) Prose is sought to be made rhythmic by re-arranging the prose order and giving it a cadence as of impassioned prose or sing-song chanting. Narmad attempted it in *Rājyaranga* ; and Nanalal has considerably improved upon it.

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OPINION

Dr. A. Berriedale Keith, D. C. L., D. Litt. of the University of Edinburgh writes:—

Gujarāta has of late attained world renown as the home of Mahātmā Gandhi, the incarnation of the highest ideals of Hindu Dharma, the teacher of a living faith in work for humanity which appeals to all that is finest in the spirit of India, and has won for his motherland a measure of respect far greater than could ever be achieved by material means. It is fitting therefore that it is a devoted adherent of the Master, who has proved by sacrifice and hardship his belief in his ideals, who has essayed to sketch the literary history of his country in close relation to its political and cultural vicissitudes. It is not merely pioneer work, but the field is vast, and the languages used range from Sanskrit through Prakrit and Apabhrañña, to Old and Modern Gujarātī, demanding an erudition remarkable in one who has given so much time to public service and who himself is an outstanding author, whose creative art (in the words of Dr. Taraporewala) has brought life and beauty to Gujarātī fiction and drama, and whose philosophy of life has given to Gujarātā both joy and strength.

It is indeed the outstanding merit of Mr. Munshi's work that it is written by one who has studied deeply both the great masters of European literature and the theory of their art, and who can thus put true values on the work of the long series of writers of Gujarātā. Where it is possible for me to test his judgment, it appears singularly happy and accomplished, and Gujarātā should be deeply grateful to him for his work of love, which recognises her accomplishment in letters, but with admirable candour does not seek to conceal her shortcomings. But the author in his love for his own kind is fully conscious that Gujarātā can have no meaning and no future except as an expression of Indian culture, and we must all share his hope that, under the stimulus of modern civilisation and nationalism, we may see, within a decade or so, the development of a national language and a commonwealth of literatures, to which each province of Bharatavarsha will have contributed of its best and noblest.

The thanks of all are due to the author for giving in original and translation some of the finest passages of the works he criticises, and for the useful discussion of the progress of language and of metrical forms.

